

DOCUMENT RESUME

ED 207 275

EC 140 009

AUTHOR Anderson, Frances E.; And Others
TITLE Art for the Handicapped, 1978-1979.
INSTITUTION Illinois State Univ., Normal. Dept. of Art.; Illinois State Univ., Normal. Dept. of Specialized Educational Development.
SPONS AGENCY Bureau of Education for the Handicapped (DHEW/OE), Washington, D.C.
BUREAU NO 451AH80660
PUB DATE Jul 79
GRANT G007801463
NOTE 150p.
AVAILABLE FROM Illinois State University, Normal, IL 61761; The National Committee, Arts for the Handicapped, 1825 Connecticut Ave., N.W., Suite 418, Washington, DC 20009 (\$3.50 each, \$3.00 each in quantities of 10 or more, prepaid by check or purchase order).
EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS *Art Education; *Disabilities; Elementary Secondary Education; *Interdisciplinary Approach; Teacher Workshops; Teaching Methods

ABSTRACT

The document reports on a project to develop increased communication between art and special education teachers about common problems in educating handicapped children in art, to expand knowledge via "hands on" art experiences, to develop ways to utilize art to assist learning in other academic areas, and to familiarize art teachers with current methodologies in special education. The grant report includes an overview and sections addressing project background, needs assessment, and key components of a successful training model. Subsequent sections review evaluation methods, five points contributing to the success of the model, and sample workshop schedules. The bulk of the report contains field assignment reports with the following titles and authors: "An Art Activity with and for the Trainable Student" (L. Morrison); "String and Wood Printing" (A. Chikaraishi); "Art and the Special Child" (M. Kichinko); "Vocational Education Art Project" (G. Ammann); "Slidemaking, Consumer Education and English--An Integrated Art Activity" (C. Schlegel); "The Proud Dinosaur" (L. McDonald); "Dreams, Houses and Other 'Makeables'" (S. Ciminero); "The Beast in the Bathtub" (D. Miller); "Relief Printing" (R. Sereno); "What Joyful Learning!" (R. Downs); "Learning Can Be Easy" (W. Riseman); "The Four 'R's' (Reading, Writing, Arithmetic and Art) Plus Science" (M. Chilton); "Art as a Positive Environment for the Learning Disabled" (J. Tamminger); "The Invisible Body" (S. Davenport); "Boy, Was I Surprised!" (B. Watts); "Cartoon Enlargement Using the Grid Method" (C. Henry); "From Thoughts to Reality Through Art" (D. Cinkovich); "The Shapes and Colors" (M. Esper); "Art as an Aid to Reasoning, Measurement and Placement Order" (E. Proska); "Paper Weaving" (M. Scott); "A Christmas Printing Activity" (J. Weaver); "Integrating Social Science, Science, Math and Language Arts Through Art" (G. Newlands); "Oral Comprehension, Memory and Sequencing Through Art Activities" (J. Haefner); "Art and the Bilingual Child" (K. Lilly); "Waxed Paper Leaf and Crayon Laminations" (L. Schorle); and "Painted Stuffed Fish" (C. Ponto). (SB)

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

This document has been reproduced as
received from the person or organization
originating it.
Minor changes have been made to improve
reproduction quality.

- Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

ART FOR THE HANDICAPPED

Frances E. Anderson
Jose D. Colchado
Pat McAnally

PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

Sede Valente

Illinois State University
Normal, Illinois 61761
July, 1979

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

ART FOR THE HANDICAPPED

Federal grant funded by
the Bureau of Education for the Handicapped,
implemented by the Department
of Specialized Educational Development
and the Department of Art
Illinois State University
Normal, Illinois 61761
Grant Number G007801463
Project Number 451AH80660
1978-1979

Grant Staff

Co-Directors:

Dr James E. Walker, Chairman
Department of Specialized
Educational Development

Dr Fred V. Mills, Chairman
Department of Art

Principal Investigators:

Dr. Frances E. Anderson
Professor of Art

Mrs Pat McAnally
Assistant Professor
of Special Education

Instructional Staff:

Jose Colchado
Faculty Associate
Department of Art

Outside Evaluators:

Dr. Gordon Hoke
Associate-Professor
College of Education
Center for Instruction, Research and
Curriculum Evaluation (CIRCE)
University of Illinois

Shirley Kessler
Doctoral Student
CIRCE
University of Illinois

Secretary:

Vickie Burton

Student Worker:

Catherine Rahn

The grant staff extends its appreciation to the following people for their cooperation and support.

Robert A. Burnham, Dean
College of Education

Charles W. Bolen, Dean
College of Fine Arts

The grant staff gives a special 'thank you' to:

The National Committee Arts for the Handicapped for its financial support for the dissemination of the grant monograph

Ms. Margaret Colchado for her special help during some of the workshop segments

Dr. Lanny Morreau for his invaluable assistance throughout the tenure of this project

Mr. Doug Kinnett for his help in the analysis of some of the needs assessment data

Ms. Linda Hirt for her help with the proofreading of this report

A special 'thank you' goes to the following teachers and administrators for their assistance in recruiting workshop participants and locating appropriate workshop facilities and in helping in a thousand other invaluable ways:

Norman Bowers, Director of Special Education, Evanston Public Schools, Evanston, Illinois

Albert A. Briggs, Assistant Superintendent of Schools, Chicago Public Schools, Chicago, Illinois

Dr. Aaron Gray, Director of Special Education, District #150, Peoria, Illinois

Martin Kinert, Director of Special Education, Joliet Public Schools, Joliet, Illinois

Dr. Mary Loken, Director of Special Education, District #186, Springfield, Illinois

John Lukas, Director, East DuPage Special Education District, Villa Park, Illinois

Don Melican, Director of Special Education, District #87, Bloomington, Illinois

Robert Van Dyke, Director, South Metropolitan Association, Dolton, Illinois

Larry Vuilleumot, Superintendent of Special Education, District of Lake County, Gurnee, Illinois

Kate Wright, Director of Special Education, District #189, E. St. Louis, Illinois

Eugene Alassi, Art Consultant, District #9, Granite City, Illinois

Doris Cason, Art Coordinator, E. St. Louis, Illinois

Shirley Beck, Helen Bruns, Sue Fluegel, Rosemary Layndecker and Marvin Mullinix, Art teachers

Charles McAnally, Unit Administrator, ISSCS, Normal, Illinois

Cover design and layout by Jose Colchado

TABLE OF CONTENTS

Introduction.....	7
Grant Report	8
Overview	8
Background	9
Needs Assessment	9
Key Components of a Successful Training Model	11
Good Communication	11
Enrollment	12
Workshop Sites	13
Workshop Content and Organization	13
Schedules and Materials	14
Evaluation.....	15
Summary	19
Sample Workshop Schedules	20
A Sampler of Selected Field Assignments.....	27

Author	Title	Page
Linda J Morrison	An Art Activity with and for the Trainable Student	28
Amy Chikaraishi	String and Wood Printing	33
Mattha Kichinko	Art and the Special Child	38
Greg Ammann	Vocational Education Art Project	42
Connie Schlee	Slidemaking, Consumer Education and English An Integrated Art Activity	47
Linda McDonald	The Proud Dinosaur	52
Sandra Elser Ciminero	Dreams, Houses and Other Makeables	55
Donna Miller	The Beast in the Bathtub	61
Rena Sereno	Relief Printing	65
Rhonda McDaniel Downs	What Joyful Learning!	68
Wanda Riseman	Learning Can Be Easy	72

Author	Title	Page
<i>Mary Chilton</i>	The Four Rs (Reading Writing Arithmetic and Art) Plus Science	75
<i>Jean Tammunga</i>	Art as a Positive Environment for the Learning Disabled	79
<i>Stella Davenport</i>	The Invisible Body	84
<i>Bonnie G. Watts</i>	Boy Was I Surprised!	87
<i>Carolyn Henry</i>	Cartoon Enlargement Using the Grid Method	92
<i>Dianne Cinkovich</i>	From Thoughts to Reality Through Art	96
<i>Martha Esper</i>	The Shapes and Colors	100
<i>Emil R. Proska</i>	Art as an Aid to Reasoning Measurement and Placement Order	103
<i>Mildred Scott</i>	Paper Weaving	107
<i>Janis F. Weaver</i>	A Christmas Printing Activity	110
<i>George Newlands</i>	Integrating Social Science, Science, Math and Language Arts Through Art	113
<i>Joseph T. Haelner</i>	Oral Comprehension, Memory and Sequencing Through Art Activities	117
<i>Kathy Lilly</i>	Art and the Bilingual Child	120
<i>Lynwood Schone</i>	Waxed Paper Leaf and Crayon Laminations	126
<i>Charlotte Ginneth Ponto</i>	Painted Stuffed Fish	129

APPENDICES

- A. Bibliography
- B. Needs Assessment
- C. Outside Evaluator's Statement

INTRODUCTION

Several years ago, in his final presentation to the Council of Chief State School Officers (CCSSO), the late James Allen, then U S Commissioner of Education, warned that Public Law 94-142 represented one of the "most significant" legislative acts in the history of public schooling. Today, the task of implementing legislation known as The Education for All Handicapped Children Act confronts every public school district. In particular, 'mainstreaming'—e.g., educating handicapped students in the most appropriate space—is providing serious challenges for both administrators and teachers.

The project described in the following pages responds to the situation outlined above. Its involvement of art specialists and classroom instructors, including teachers of the handicapped, in settings marked by intensive periods of instruction in *both* special education and the arts stands out as a central feature. The importance of linking needs assessments to in-service programs also is underscored.

An evaluation statement found in the closing section of this report offers additional information.

Finally, we applaud the idea of an interdisciplinary team approach, so clearly portrayed in the proposal, and praise the creative, unstinting efforts of its members to operationalize an extremely difficult plan. Professors Anderson, McAnally and Colchado deserve congratulations.

Gordon Hoke
Associate Professor
College of Education
Center for Instructional Research and
Curriculum Evaluation (CIRCE)
University of Illinois

GRANT REPORT

Overview:

At the time of funding in June, 1978 the Art for the Handicapped Grant was one of three of its kind funded by the Bureau of Education for the Handicapped. The grant, which was a joint effort between the Illinois State University (ISU) Departments of Art and Specialized Educational Development, was awarded to develop a training model for in-service art and special education teachers to assist them in complying with PL 94-142 and other federal and state mandates in connection with the establishment of least restrictive educational alternatives for handicapped children. The grant, which was co-authored by Dr. Frances E. Anderson, Professor of Art and Mrs. Pat McAnally, Assistant Professor of Special Education at ISU, had four major thrusts: (1) to develop increased communication between art and special education teachers about common problems they have educating handicapped children in art, (2) to expand knowledge via hands-on art experiences, (3) to develop ways to utilize art in the best sense to assist learning in the other academic areas of reading, math, social studies and science, and (4) to familiarize art teachers with current methodologies in special education.

Instruction was based on a survey of participants' stated needs in the area of art and special education. The training included two and one-half days of instruction divided into two segments. The first segment began on a Friday evening and continued the following day. At the close of the first segment, each participant was given a field assignment. After a three- to four-week period for field testing the content covered during the first segment, a second all-day follow up workshop was held.

During this second segment, participants reported on their field experiences and additional instruction was provided. Participants earned one hour of graduate credit for completion of the two workshop segments. Workshop segments were held at four sites throughout the state: Chicago, E. St. Louis, Springfield and Peoria.

Participation at each site was limited to twenty-five special education teachers and fifteen elementary art teachers. In areas where the number of art teachers did not reach stated limits, regular classroom teachers at the elementary level were included to fill out the enrollment. Efforts were directed toward having teachers representing population distribution of the six major handicapping conditions of special children. In every site there was a good mixture of teachers having responsibilities for the education of children who have a variety of handicapping conditions.

This workshop monograph will include selected field reports and photographs of art work executed by special children from the classes.

taught by the participating workshop teachers. Some funding for dissemination of this monograph is being provided by the National Committee Arts for the Handicapped.

Background:

Dr. Anderson initiated contact with the Department of Specialized Educational Development at ISU (the Special Education Department is a part of the Department of Specialized Educational Development at ISU) subsequent references in this report shall refer to this department as SED) to discuss a possible cooperative grant proposal between the Art and Special Education Departments. The Special Education Department at ISU has had a very good record of successful grantsmanship in the federal sector. It was very beneficial to be able to work with the SED Department and its staff because of their prior experience in generating and implementing federal grants. The administrative red tape can be overwhelming especially for the novice who is initiating a grant proposal. It was therefore a great help to work with staff who had had prior experience in generating and implementing federal grants.

Additionally, a good rapport already existed between the faculty who wrote the grant. This rapport was due to prior professional involvements and common concerns in best serving the needs of handicapped learners.

From the beginning specific tasks were divided to maximize the time use and specific expertise of the staff involved. Administrative support was crucial at several stages, initially in encouraging the authors to write the grant and later, in providing some matching monies when the initial grant budget was cut.

Needs Assessment:

Once workshop participants were identified, they were surveyed to assess their current level of information and knowledge about special education terminology and art processes. The survey consisted of nine pages of questions (see Appendix B). These questions were designed to attempt to identify the participants' knowledge of artistic processes and the role of art in the education of handicapped children. The needs assessment also attempted to identify problems (if any) that the art and special education teachers were having in instructing handicapped learners in art.

The questions posed fell into seven areas as follows:

1. Knowledge of art processes most appropriate at the elementary and intermediate level.
2. Perceived appropriateness of these same art processes to the participant's specific classroom curriculum.

- 3 Knowledge of special education terminology
- 4 Problems encountered in teaching art to "mainstreamed" handicapped learners and problems encountered in teaching art to learners with specific handicapping conditions
- 5 Support for and acceptance of the placement of handicapped children in a regular classroom
- 6 Experience with teaching handicapped children
- 7 Frequency of integrating art with the academic areas of reading, math, science and social studies

Initially the survey was used to guide the staff in planning and organizing the content of the workshop. Additionally, the needs assessment became the basis for a post-workshop evaluation questionnaire.

The principal investigators are still in the process of completing an evaluation of the participants' responses on the needs assessments. However, much of the information is presented in this report. In a perusal of the open-ended questions about specific problems encountered by teachers in the art education of handicapped learners, several trends emerged. With respect to the art teachers, the responses reflected a general frustration on the part of teachers partly because of problems such as:

- 1 "with 36 to 37 'regular' students in my class—there is just no way to get around to all the children—let alone the mainstreamed handicapped child"
- 2 "My schedule does not permit time for giving individual help—I have 7 classes a day, 36 minutes per class and I go to four schools"
- 3 "The age range in my classes is too great—I have one group ranging from 6-10 years and another 10-15 years. It is almost impossible to plan for this range of interests and art abilities"
- 4 "No one has explained the specific learning problems of my LD children to me—and there is no time to get this information"
- 5 "No specific training in special education"
- 6 "Not enough classroom space"
- 7 "I do not have the right art materials"

Most of these kinds of responses fall into the "administrative" category and these were problems which could not be solved in a workshop training segment such as was being planned.

Other responses indicated the following most pressing problems which teachers were encountering:

- 1 Basic problems with children lacking motor skills—scissors skills were most often cited—in addition, having a wide range of motor abilities represented in the same class made it dif-

1. difficult to plan art activities for the class which held interest and which all the students could complete
2. The short attention spans of the handicapped learners were often cited as a problem
3. Lack of time, manpower and expertise to individualize the art activities for the special learner were identified as problems
4. Problems with communication were cited. These problems included students who had difficulty in following directions and in comprehending the activity or task to be accomplished
5. Lack of motivation was also often cited as a problem in teaching the handicapped learner
6. Lack of information in relation to the handicapped learner was listed as a problem
7. Lack of knowledge of art media and art curricula specifically geared to the needs of the handicapped learner was cited as a problem

Key Components of a Successful Training Model

Good Communication

Planning the instructional content meant basing the instruction on stated needs of the participants during the first segment. As the result of this feedback, each workshop was modified to accommodate these expressed in process needs. Utilizing feedback was essential because each site was unique and each group of participants had a different composition and different needs.

There was also a need to have a good network of communication between administrators of local special education districts and individual teachers. Publicizing the workshop and getting teachers identified and enrolled was one of the hardest parts of the entire project. Personal contacts via telephone were made by the principal investigators and press releases were given to a newspaper at each of the four sites. However, only one newspaper printed the information.

Having a supportive contact person in the administrative structure of the school system at each workshop location was invaluable. This contact person was crucial in generating interest in the workshop and in encouraging teachers to enroll. It was also very helpful to hold the workshop in a site that was the home base for at least one of the participants.

Important groundwork has been laid at the present sites. The principal investigators feel that if they returned to these sites they would have greater cooperation and greater interest from local teachers because of participation with the project this past year.

Enrollment

From the beginning a complicated university enrollment procedure was a problem. All participants had to be enrolled in the ISU Graduate School to earn the hour of graduate credit. The staff pressed for a simplified process and were able to have the transcript requirement waived for workshop participants during the Spring term. However, the other necessary admissions forms were still very involved, but it was not possible to change any of these procedures.

It did help to have on-site enrollment and to take the participants as a group through the process. In the future on-site enrollment is recommended, provided participants could be identified and committed to the project well in advance of scheduled instruction. These commitments would insure a full complement of participants. The needs of these participants could be ascertained prior to the workshop and plans could be made to accommodate these needs. Earning graduate credit was important to most of the participants and it also added incentive in terms of completing the field assignments.

Inclement weather influenced enrollments at the Peoria workshop. Future workshops should not be scheduled during January and early February. Table I provides a breakdown of final workshop enrollments.

TABLE I
Art for the Handicapped Workshop Enrollment by Site

Number Enrolled	Workshop Sites			
	Chicago	E. St. Louis	Springfield	Peoria
Art	9	2	13	7
Special Ed	17	16	23	30
Elementary Ed	1	5	1	1
Total Number	27	23	37	38

Number Completing Both Segments

Art	7	2	12	3
Special Ed	12	12	19	9
Elementary Ed	0	5	1	1
Total Number	19	19	32	13

Up until the week before the workshop only ten had pre-enrolled. Ms. Dons Cason, Art Coordinator for E. St. Louis, recruited an additional thirty-four who signed up to attend—but for a variety of reasons this was final enrollment the night of the first workshop segment.

Inclement weather effected the enrollments at this site and only sixteen attended the first night. An attempt was made to schedule a fifth workshop. However, a survey of participants who had pre-enrolled resulted in only four affirmative responses indicating willingness to attend a rescheduled workshop.

Workshop Sites

In each city a central site was located so it was not necessary for most participants to drive more than fifty miles to the workshop. A pre-enrollment list was mailed to participants so they could carpool if they chose. It was very helpful to have a participant whose classroom was in the workshop site, thus eliminating problems with locking and unlocking facilities. These local participants also provided assistance in locating audio visual materials, coffee pots and the extra materials that occasionally were needed at the last minute. The host teachers also helped in directing participants to nearby restaurants.

With respect to physical space, it helped to have three or four rooms rather than one large room. This arrangement enabled the staff to spread out the art activities into four distinct stations and to reserve a separate room for lecture, discussion. When one of the staff was leading the discussion or lecturing, the other staff members could set up for the next scheduled activity and/or clean up without disturbing the rest of the scheduled activities.

Workshop Content and Organization

One of the key success ingredients was the make-up of the workshop instructional team. One member already knew the other two members and had worked with them in other capacities, so there was already a mutual respect and rapport at work. Clear delineation of roles and tasks also helped immensely in organizing the workshop content and in handling the actual instruction. Responsibilities were clearly assigned and assumed without hesitation. In the course of the actual instruction when one staff member was leading the instruction for one portion of the workshop, he was clearly the leader and authority during that segment. Major decisions were made after staff discussion but at the same time, Frances Anderson assumed the lead on the project.

Because of the content covered and the individualization needed, the staff operated most effectively and efficiently with a staff,

participant ratio of one to six. On several occasions there was a need for a fourth staff member and the spouse of one of the staff volunteered, providing *invaluable* assistance.

During the workshop the participants were assigned to teams so that in each small group there was one art teacher along with several special education or classroom teachers. In this way, the participants were able to assist one another with unknown content and immediately communication barriers began to disintegrate as these small groups worked together on assigned tasks.

Schedules and Materials

It was important to have a well-organized schedule so that every time slot was planned. The teachers appreciated having prepared handouts and instructional materials which they could take home. In this way the teachers did not have to take extensive notes on the lecture/discussion since they could refer to the handouts and make additional personal comments when they felt these comments were needed. The night before the planned hands-on art activities, every participant was given an instructional booklet *Activities in Art*, written by Jose Colchado. This booklet was often cited as a valuable resource. It presented all the activities that would be covered the next day in a simple format with clear illustrations.

In organizing the hands-on art activities it helped to have four different stations and within each station, to provide more activities than participants could complete. This kept them involved and made provision for those who worked at a faster pace. The participants had to make a choice and could learn from one another by observing other processes being done. The participants were divided into four groups and each group was assigned a staff member. The groups then circulated through the art stations. A staff person was assigned to each group to help with any problems and to keep the group progressing through each art station. Quite often a participant wanted to spend the whole time on only one or two activities. Such in-depth art involvement was not the intention of the workshop. Rather, the goal was to provide the maximum art learning possible out of the many different activities in the time allotted. At the close of the workshop day, participants were asked to list any art activity that they did not complete which they wanted to do. A repeat of these activities was planned during the follow-up workshop segment.

Initially it was anticipated that providing the participants with an option such as going to lunch or doing more hands-on art activities could save some workshop time. In reality it was best to schedule specifically for hands-on art activities and not provide other options.

Finally it was helpful to allow for time slippage in the published daily workshop schedule. If a discussion required more time, that time could be made available. Additionally, it was very positive psychologically to end the workshop at least one-half hour earlier than originally scheduled. People seem to feel better if they can leave a little early, especially after giving up an entire Saturday for a workshop. Coffee breaks were an important aspect of each workshop day. These breaks provided further socialization opportunities and resulted in improved communication between the participants.

Evaluation

Evaluation of the workshop segments took several forms. Outside evaluators on the project were Dr. Gordon Hoke and Ms. Shirley Kessler of the Center for Instructional Research and Curriculum Evaluation at the University of Illinois. Dr. Hoke and his staff were helpful in providing a third-party, critical eye during the development of the instructional materials as well as an external reality to interpreting the participants' responses on several evaluation forms. Plans had included an on-site visitation by Dr. Hoke, but bad weather prevented this trip.

Feedback information was obtained from participants at the close of each segment in terms of a short four-question open-ended form. The workshop staff made appropriate shifts in the workshop schedule and in instructional content to accommodate participants' needs at each site. Thus the specific schedule for the second workshop segment changed from site to site according to the stated needs of the participants.

Additionally, at the close of the second segment, a longer evaluation form was used to assess information obtained during the two and one-half days of workshop instruction. This long form included the same questions as the pre-workshop needs assessment about knowledge of art processes, appropriateness of these art processes to specific classroom curricula and knowledge of special education terminology. Participants' responses on the pre- and post-workshop questionnaires were compared. A mean score for each of these three areas was computed and these scores are presented in Table II.

TABLE II
Mean Scores of Participants' Responses
on Art for the Handicapped Workshop
Assessment of Knowledge of Special Education Terms and
Knowledge of Art Processes and Value in Curriculum

Workshop Sites	Special Ed Terms (Max Score 152)	Art Processes (Max Score 112)	Value in Curriculum (Max Score 112)
Chicago			
Pre-Workshop			
Instruction	96 60	61 20	61 40
Post-Workshop			
Instruction	136 12	99 62	80 75
E. St. Louis			
Pre-Workshop			
Instruction	83 52	43 66	58 85
Post-Workshop			
Instruction	95 64	76 14	68 00
Springfield			
Pre-Workshop			
Instruction	102 03	63 66	64 73
Post-Workshop			
Instruction	121 82	100 17	86 24
Peoria			
Pre-Workshop			
Instruction	90 56	55 70	62 90
Post-Workshop			
Instruction	120 61	96 38	83 69

A perusal of these mean scores indicates that there were increases in each area and at each site.

Participants were also asked to write anonymous comments regarding their workshop experience. The comments generally indicated a high level of satisfaction and a feeling of accomplishment. Some made suggestions for improving the workshop. Following are some examples of comments.

1. I have never been involved in a more interesting or satisfying course. (A Chicago area Art teacher)

- 2 "I felt the section where we shared our field assignments was most beneficial. We learned many more interesting ideas (A Chicago area Special Education teacher)
- 3 "Twenty to thirty minutes is ample time for a lecture. More time is needed for doing projects" (An E St Louis Special Education teacher)
- 4 "Actually doing a project gives you a much better idea of whether or not your student could do it. It also gives you the knowledge necessary to teach it and incentive to do so (A Peoria area Special Education teacher of the Educable Mentally Handicapped)
- 5 "Many of the handouts were excellent and I could probably use them if and when I have to give an in-service or attend one for my teaching area (A Chicago area Special Education teacher of the Educable Mentally Handicapped)
- 6 "I especially liked the special terminology section. As an art teacher many of these were strange (A Springfield area Art teacher)
- 7 "The art teachers were very helpful in solving how-to problems (A Peoria area Special Education teacher of the Educable Mentally Handicapped)
- 8 "No hands-on during lunch" (A Springfield Special Education teacher)
- 9 "I learn most by interaction and discussion with my colleagues. Get great ideas—share joys—glad to know others have same kinds of problems I do (A Peoria area Special Education teacher of the Learning Disabled)
- 10 "I'm taking Art for the Handicapped at (name deleted) University, and your program in one day has covered more than the entire quarter. However, the (name deleted) University course is worth 3 hours credit and yours is worth a great deal more" (An E St Louis Art teacher)
- 11 "The workshop was supercalifragelisticexpialidocious! (An E St Louis Elementary Education teacher)
- 12 "I have enjoyed being here (even with all the snow) and have felt the information has been invaluable for working with special children" (A Peoria area Special Education teacher of the Learning Disabled and Educable Mentally Handicapped)
- 13 "I had some doubts about the use of art in relation to reading handicaps. I am now quite excited and want to try a few things" (A Reading teacher)
- 14 "I felt the workshop was excellent, it is much more motivating to teach with art rather than do straight drill work" (A

Springfield area teacher of the Learning Disabled/Behavior Disordered)

15 . . . (I was able) to learn how art activities can support my curriculum, reinforce it *(A Special Education teacher of the Learning Disabled/Behavior Disordered)*

16 I thoroughly enjoyed this workshop I am more motivated to do more art activities now I have a better idea of some easy-to-do projects that my students could handle *(A Springfield Special Education teacher of the Orthopedically Handicapped and Educable Mentally Retarded)*

17 I thoroughly enjoyed the workshop and being involved in the classroom project—and so did my class *(A Peoria area Elementary Education teacher)*

18 The adaptations of art activities really helped to focus better on the handicapping conditions the slides made it much easier to visualize these helpful suggestions, than just reading about them *(A Springfield area Bilingual teacher)*

20 It's been a good experience I've learned many things that I can take back to my classroom and use and it's been fun *(A Peoria area, Special Education teacher of the Learning Disabled)*

21 I did not like all the paperwork in registering *(A Springfield area Art teacher)*

22 It all jelled together to form a most satisfactory experience It was most helpful to meet and discuss issues with special education teachers *(A Springfield area Art teacher)*

23 I enjoyed the workshop—I feel like I am coming away with more confidence in my ability to teach art *(A Chicago area Special Education teacher of the Trainable Mentally Handicapped)*

24 Most useful were the art projects, discussions with other teachers and the handouts—especially the bibliography—to know where to go for help *(A Springfield area Art teacher)*

25 Thoroughly enjoyed the class and have a lot of new ideas and a new appreciation of the handicapped person *(A Peoria area Art teacher)*

An evaluation statement by the outside evaluators follows this report The reader is referred to this statement and to the introduction of this report both of which were written by Gordon Hoke of CIRCE

Summary of Key Ingredients in a Successful Training Model:

In summary, the following five points seem to have been crucial to the uniqueness and success of the training model

1. Workshop instruction was based on data collection from identified participants
2. Workshop instruction took place in the field at different geographic locations
3. Workshop instruction had a built-in field testing component which facilitated implementation of content and skills acquired during the first instructional workshop segment. Participants not only were encouraged to field test ways of integrating art and other academic learning—they reported on this field test both in verbal and in written form. Additionally, since participants were all enrolled in a graduate course as a part of the workshop, they had added incentive to field test and to report on their results.
4. Workshop instruction had a built-in follow-up component. The workshop model provided a three- to four-week period for implementation and then additional instruction was given.
5. The workshop staff not only was willing to face the consequences of an assigned implementation, they also considered the implementation an integral part of the workshop concept. The staff planned to be accountable for problems which participants might have in attempting a field test of material.

Note: Additional information about this project may be found in the Art For The Handicapped Grant Final Report, BEH Grant Number G007801463, Project Number 451AH80660 July 28 1979.

SAMPLE SCHEDULE

Art for the Handicapped Workshop First Segment

Friday Evening

5:30-6:00

Enrollment, Registration, Small Group Assignments, Introduction

To introduce staff members and participants to each other
To familiarize the participants with the schedule and activities for the evening

6:00-6:30

Small Group Activity

To enable the participants to become better acquainted and to form cohesive groups

To enable the participants to experience one kind of art activity that requires little time, few materials and much creativity

Given newspapers and masking tape, the participants will construct a newspaper sculpture



6:30-7:30

Art and Academics

To demonstrate ways in which art can facilitate learnings in math and reading

A slide lecture showing art as a learning facilitator and motivator in the academic areas of math and reading will give the participants information and ideas on correlating these areas. During the hands-on experience on Saturday, the participants will demonstrate their skills in correlating these areas.

7:30-7:45

Coffee Break

7:45-8:45

Handicapping Conditions, Characteristics and Educational Implications

To familiarize the participants with three high incidence handicapping conditions

After viewing a five-minute segment of videotape, the participants will list five characteristics of that handicapping condition. The participants will compare their list with one prepared by the instructor. After viewing a second five-minute segment of videotape of the same children, the participants will list three educational implications of their handicapping condition. The participants will compare their list with one prepared by the instructor.

8:45-9:30

Preview of Saturday

Saturday

8:30-8:45

Introduction

To familiarize the participants with the schedule and the activities for the day

8:45-9:45

Art and Academics

To demonstrate ways in which art can facilitate learnings in science and social studies

A slide lecture showing art as a learning facilitator and motivator in the academic areas of science and social studies

will give the participants information and ideas on correlating these areas. During the hands-on experience the participants will demonstrate their skills in correlating these areas.

9:45-10:30

Special Education Terminology

To facilitate communication among participants and to familiarize participants with special education terms.

Given a worksheet on special education terms and definitions, the participants, in small groups, will match words to the correct definitions. The groups will discuss each word and definition and add to the information given on the handout.



10:30-10:45
Coffee Break

10:45-1:15

Hands-on Experiences

To provide the participants with a variety of art experiences and an opportunity to relate these art experiences to academic learning.

Given a variety of art materials and book of directions, the

participants will complete several art activities and write a short paragraph relating each activity to an academic learning in reading, math, science and social studies



1:15-2:15

Lunch

2:15-3:30

Reports on Hands-on Experiences

After completing the hands-on experiences and after writing the paragraph relating the art activities to academic learning the participants will convene in small groups and share their experiences and ideas on correlation (40 minutes). Each group will choose one representative art activity and learning from each academic area to present to the entire class during the final 35 minutes of the period.

3:30-4:30

Adaptations

To familiarize the participants with various adaptations that can be made to enable children with handicapping conditions to participate fully in art experiences

The participants will demonstrate their skills in adapting activities and materials for children with handicapping conditions during their field assignment

4:30-5:00

Field Assignment

To explain to the participants their field assignment and to give them an opportunity to begin to formulate strategies for implementing their assignments.

5:00-5:30

Evaluation

SAMPLE SCHEDULE

Art for the Handicapped Workshop Second Segment

Saturday

9:00-9:15

Introduction

To familiarize the participants with the schedule and activities for the day

9:15-10:45

Low Incidence Handicapping Conditions: Characteristics and Educational Implications

To familiarize the participants with three low incidence handicapping conditions

After viewing a five-minute segment of videotape, the participants will list five characteristics of that handicapping condition. The participants will compare their list with one prepared by the instructor. After viewing a second five-minute segment of videotape of the same children, the participants will list three educational implications of their handicapping condition. The participants will compare their list with one prepared by the instructor.

10:45-11:00

Coffee Break

11:00-12:45

Field Reports

To enable the participants to learn from the experiences of others as they share their field assignment activities and results

The participants, in small groups, will relate to each other the results of their field assignments giving the following information.

- 1 description of the art learning situation
- 2 how it facilitated a concept learning
- 3 the handicapped child(ren) in the group
- 4 adaptations that were made
- 5 the outcome(s)

Each small group will decide which field assignment should be presented to the group as a whole



12:45-2:00

Lunch

2:00-2:30

Response

The instructors will respond to the outcomes of the field assignments

2:30-4:00

Case Studies

To afford the participants an opportunity to discuss common maladaptive behaviors in art learning situations and to provide the participants with a variety of strategies for managing and/or changing these behaviors.

- Given a list of problem situations that might occur in an art learning experience, the participants, in small groups, will discuss each situation and determine one or more ways to alleviate that situation. Convening again into one large group, each small group will describe the management techniques they would advocate for particular behaviors.

4:00-5:00

Evaluation and Graduation

Each participant will complete an evaluation form, give it to a staff member and receive an "award"

A Sampler of Selected Field Assignments

The following field assignment reports were prepared by participants in the Art for the Handicapped Workshop Series. It has been very difficult to make the final selections of those reports to be included in this publication. The editors regret that it was not possible to include all the reports written by the participants. Therefore an attempt was made to provide a cross-section of reports from participants in each site and a cross section of results in terms of an integrated art and academic learning approach with a wide age range of students who have a variety of handicapping conditions. For legal reasons, all the authors of the following reports have deliberately changed the names of all the children about whom they have written.

Although the workshop series was geared to teachers at the elementary level, when space permitted, enrollment was opened to teachers at the intermediate and secondary levels. Thus the reader will encounter reports from teachers at these levels as well. The editors were overwhelmed by the positive results of the participants' reports on their field assignments. We are certain that the reader, upon completion, will share our enthusiasm.

—Frances E. Anderson and Pat McAnally, Editors

AN ART ACTIVITY WITH AND FOR THE TRAINABLE STUDENT

Linda J. Morrison

**Teaching Area: Art Including the Trainable
Mentally Handicapped**

This report is a witness to the creative abilities of the young trainable mentally handicapped child. The art teacher describes an entire class reaching to this art project involving a sensitive blend of academic concepts (shape recognition, basic facial parts) and creative problem-solving in the construction of clown faces

As an art teacher in Springfield, Illinois, I work with a wide variety of children as do all the art teachers. I have taught not only 'normal' students, but I have also worked with children who are deaf, hearing impaired, behaviorally disordered, multiply handicapped, educable mentally handicapped and trainable mentally handicapped. I have chosen trainable mentally handicapped children for my report for two reasons. First, I have such a large number of these students (a whole school) and second, I want to dispell the unfortunate ideas people have about these children. In my readings about retarded children, I found this quote that I feel speaks to this problem very well. It is taken from an interview with Dr. Richard Koch, Director of the Los Angeles Regional Center for Mentally Retarded.

If only we could get across to people that the retarded are more normal than abnormal, and that they have feelings of love and hate and joy just like normal people. A retarded person simply thinks more slowly than a normal person.

The group of children I have chosen for this report is from Douglas School in Springfield. Douglas is a school devoted entirely to the trainable mentally handicapped child. The students' ages range from five to twenty-one years. The art periods are one-half hour, and I travel from room to room with my materials. When I get to the room, the students are all ready for art. This helps eliminate the settling-down minutes that occur when children change rooms, so more of the art period can be used for art itself.

Just as art is very important for the normal child, art is also very important for the retarded child, and maybe even more so. In working with these children, I try to do lessons which relate very much to the

child and to what the child experiences. Gross and fine motor skills are also important and are stressed in most lessons. Lessons which focus on a particular sense are very successful and these sometimes stimulate another sense. But most of all I want the students to be able to experiment with various art techniques and to feel good about their work. These positive art experiences are an incentive for them to repeat an activity or to try new ones.

For this report I have chosen the youngest group of students. They are five to eight years old, and their mental age is two and one-half to four years old. There are nine students in the class (one was absent on the day we did the lesson). For this group, I try to keep the instructions simple. These simple directions always permit room for some creative branching out by the students.

CREATE A CLOWN

The materials used in this project were

- 18" x 24" white paper (pre-cut in oval shapes)
- scissors
- glue (small bottles)
- tape
- corrugated paper, various colors
- styrofoam pieces
- yarn
- paper scraps
- tissue paper
- cloth
- straws
- burlap
- any scraps available

To start the lesson I held up the oval shape and asked what it was. The class had worked on shapes previously, and they soon decided that at first it looked like a circle. After closer inspection, they decided that it was an oval. P was the first one to come up with the name. (With this initial step, I reinforced shape recognition.) We then talked about things that we knew that were shaped like an oval. Eggs, footballs, faces and Easter eggs were named. I told them that they had guessed correctly we were going to make a face. I then told them it was going to be a very special face, a clown.

Next, we talked about if and when they had seen a clown, and what clowns looked like. I asked what clowns did, and someone said that they were silly. We agreed that clowns made us laugh. I stressed that if we made a good clown, we would know it if people laughed at our pictures. I felt it was very important to mention this point because it usually causes hard feelings when art pictures are laughed at. I even

stressed that a mistake could become a part of the picture because sometimes clowns had lines in funny places on their faces. K knew the reason that clown faces looked different. We talked about what kind of faces clowns have and how they used bright colors in their costumes and even on their faces. It was then that I did a review on parts of the face. We all counted eyes and came up with two counted noses and mouths, one each, and mentioned two ears also. I mentioned that there were other parts of a head and after some thinking we decided hair, chin, and cheeks qualified too. I stressed that even though the clowns' faces are funny, they have all the things that each of our faces has. We then talked about how their noses were usually larger and the eyes and mouth were painted differently. Larger-size cut shapes are easier for these students to manipulate. I told them to remember that the oval I gave them was bigger than their head (whereupon we had to hold them up to our faces to compare) so we had to make the things really big to fill up the space. In working with this class on cutting shapes before, I have noticed that some tend to just snip off tiny pieces, so I wanted to stress cutting large shapes.

I then brought out my scrap box which is filled with odds and ends that are left over from other projects. I showed them what was in the box and asked them to pick out one thing to use for eyes. The differences in weights and textures interested them and was a help in seeing how the materials were very different. I went from child to child and let them choose the first material. I then passed out scissors accompanied with a strong reminder not to cut the oval. When they started cutting the eyes, those that were cutting small shapes were encouraged to try cutting larger ones. I distributed the rest of the materials in piles that two or three could share. They could then start on the rest of the face. After the cutting, the arranging began. P cut corrugated paper eyes. R saw that and tried the corrugated paper for his nose. K took a straw and started stringing the styrofoam on it and said it was teeth. This impressed three others and they tried it too, with a few alterations.

If a student was arranging the face in only a small portion of the space, I would encourage him or her to use the whole paper. When a student would get bogged down, a review of faces and facial parts would help the child discover something else the clown needed.

The glue was then handed out to those that could use it independently and I went around and helped those who had trouble with gluing. We then went back to making the other parts of the face (hair, ears, glasses). When we finished our projects, we hung them up and laughed at our funny clowns. The results were very pleasing. The students were very proud of their work and I was glad to see a wide variety of faces on their clowns.



This clown face was constructed by a five-year-old trainable mentally handicapped girl. The activity provided opportunities to reinforce counting skills, facial vocabulary, shape recognition, and to teach the concept of clown. The art teacher added this appropriate comment: "Who else but a clown would have a green nose?"

Through this lesson some very valuable skills practice was done, especially in review of shapes and parts of the face. In the area of eye-hand coordination I felt the cutting, gluing and placing of objects was also good practice. And P proved better than words could that comparing their faces to a clown's works. Like our bespectacled P, his clown was complete with glasses. And S, for a change, showed real interest in trying to cut while completing her clown. It is one of her best efforts to date. I feel that it was a very successful lesson in that the children both benefited from it and enjoyed it.

Some other activities that I have seen done would be a good tie-in to the clown lesson. One was the idea of a flannel board with an oval

on it. The various shapes to make the faces were placed beside it. The children then arranged and rearranged the shapes to make different faces. Painting faces with chalk would also be fun around Halloween. With this activity no one would have to buy a costume and the students (older ones probably) would enjoy painting each other and seeing their art work walk around!

Resources

- Mr. Gene Huston, teacher, Primary Trainable Mentally Handicapped,
Douglas School
- Art and the Handicapped Child*, Zaidee Lindsay, Van Nostrand
Reinhold Co., New York, 1972
- Willowbrook, A Report On How It Is And Why It Doesn't Have To Be
That Way*, Giraldo Rivera, Random House, New York, 1972
- The Handicapped Child*, The White House Conference, The Century
Co., New York, 1933
- Paint A Face Booth*, A Very Special Arts Festival, Illinois State
University, Normal, Illinois, 1978
- Art for the Handicapped Workshop*, Pat McNally, Frances Anderson,
Jose Colchedo, Illinois State University, 1979

STRING AND WOOD PRINTING

Amy Chikaraishi

Teaching Area, Special Education, Physically Handicapped

This report is a good example of the adjunctive learning that can occur when a child is highly motivated. The visual evidence graphically illustrates the control which the student gained through his successive attempts at printmaking. This printmaking activity as described here integrates art with reading, word recognition, left-right progression across the page, eye-hand coordination and pre-vocational skills (task completion through reproduction of a model).

.....

For the past six years I have been teaching physically, multiply handicapped children in a special public school program which is cooperative with the school districts in Lake County, Illinois. Presently the children in my class range from seven to eleven years of age with intellectual functioning ranging from readiness to third grade. Four of the children are cerebral palsied, three of which are severely physically impaired (non-ambulatory) but academically working at grade level. The other cerebral palsied child is moderately impaired with some learning problems and a hearing impairment. One child is microcephalic and also has nocturnal seizures. Another child in my room has a degenerative disorder.

Z is one child in my class who is a special concern of mine. He is an eleven year-old boy originally presented into our program with the diagnosis of failure to thrive and developmental delay which includes such characteristics as speech and language deficits (he is functioning at a five to six year level), tactile defensiveness, social and emotional difficulties in dealing with himself in a group, moderate retardation (working at kindergarten through first-grade level) and general muscle weakness.

Z recently received psychological testing, the results showed that he was functioning at a low educable mentally handicapped level. Since he is eleven years old, the team decided that parts of his curriculum should be pre-vocationally oriented. Since he needs much reinforcement in his academics and in his visual attention to tasks, the goals are broken into two general areas:

Academic

- reinforcing recognition of color words (red, orange, yellow, green) from his reading series in a meaningful way

- b reinforcing good visual attention (hand-eye coordination and visual attention in a group)
- c reinforcing left to right eye movements across the paper at a gross level for sensory input for reading

Pre-vocational

- a completing tasks with little adult supervision
- b copying a given model

PROCESS To eliminate the excessive visual stimuli and the frustration of competition of a group, the following activity was done in the morning by Z alone

Preparation:

- 1 Pieces of red, yellow, orange and green string were pre-cut and placed on a cleared table. The string was pre-cut due to Z's tendency to persevere. On the table there was also a roll of masking tape and a model consisting of a wood block wrapped with the string.
- 2 Four scraps of wood with sanded edges were placed in a paper bag (to reduce visual stimuli). The edges were sanded so he could take his finger and trace the edges for tactile sensory input to familiarize him with the whole block and visually attend to his movements. One of his color words was printed on each block, where the first letter of each word was underlined with a green line to serve as a visual cue to start.

Activity:

Z took one block out of the paper bag. He traced the edges of the block, pointed to the color word and read the word. Then he was asked what he thought he should do.

Group activity Since most of the children are very physically involved, we used small pans with raised edges to avoid excess scrubbing of the blocks of wood in the paint.

- 1 We did not have printer's ink so we used a small amount of tempera and liquid detergent. The colored string also corresponded to the paint we used and provided visual cues to keep the colors separate and to promote group sharing.
- 2 I demonstrated the process of pressing the block (not scrubbing it in the paint) using a flat hand. The use of a flat hand is recommended by physical and occupational therapy programs.
- 3 The children were given large sheets of newsprint (18" x 24") and allowed to experiment with the media. To incorporate one objective from our social work group, the children were encouraged to share the paint and to take turns using the different colors.
- 4 After five minutes the children were asked to choose two colors to make rows across their paper.

- 5 Finally we discussed what color would come next in any sequential patterns which might occur

Results:

I told Z prior to the lesson what we would be doing (because his auditory memory is his strongest area of learning) I also hoped that this would enable him to participate in the group more

Individual Work:

Z read the color words from the blocks with no difficulty and immediately proceeded to wrap the corresponding colored string around the wood. When asked why he chose that color of string, Z said that was what the word told him to do. Initially he just wound the string like a thread on a spool but then examined the sample and unwound his work. It was much effort for Z to wind the string so that he covered each side at least once because he twisted his hands and arms, not realizing that he could rotate the block of wood to achieve the same results. He began experimenting more with each block and on the last one he was rotating the block with little difficulty.

He had some difficulty taping the loose end of string to the blocks. When he finished he just stuck the tape in the middle of the wood with no regard for the loose end. Shortly afterwards he complained that the string was coming off. When asked what we could do to make it stay, he remedied the situation with another piece of tape.

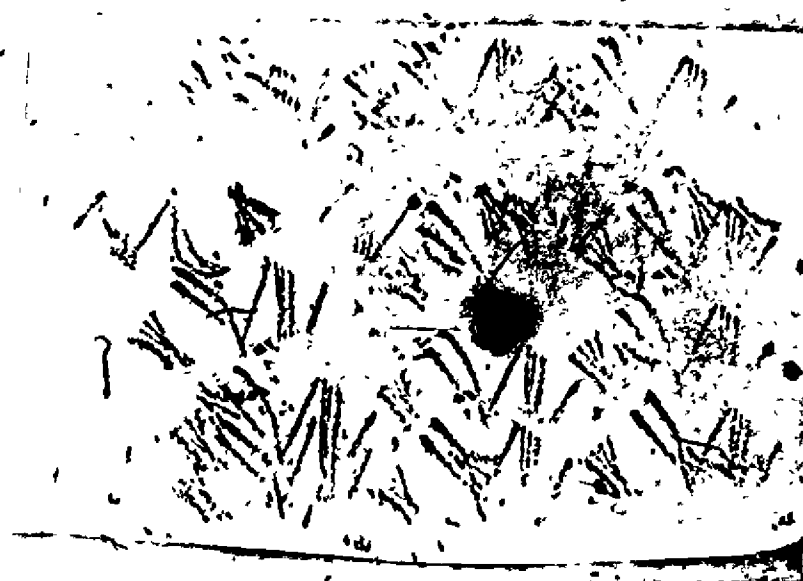
Group Work:

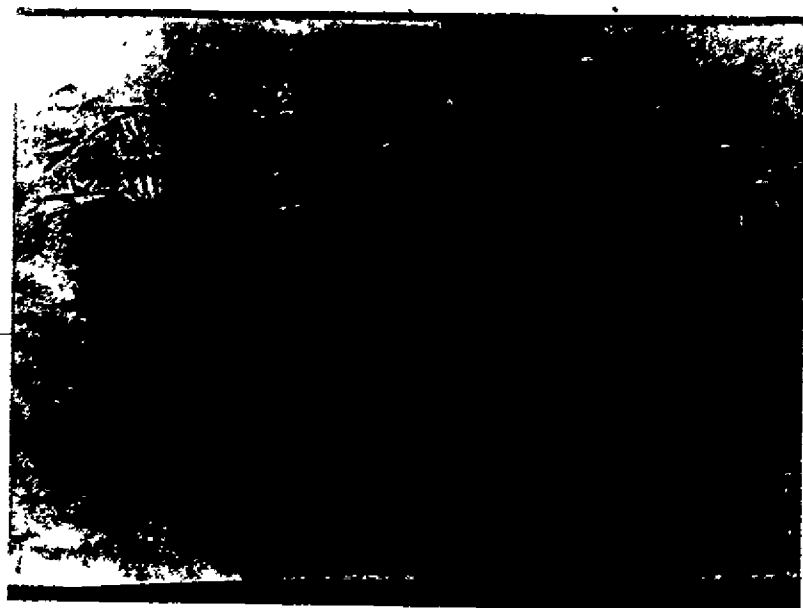
Z wanted to get the paint ready for the class but had difficulty since the color words printed on the tempera bottles were all in capital letters and he has only read them in lower case letters. Although he can recognize all letters of the alphabet, there was no transfer of skills. He unscrewed the tops of the paints to find the four colors that we would be using. After I poured a small amount of paint and added the detergent into the pans, one of the children asked why we were only using a little paint and detergent. As I explained, I noted that Z was staring at the ceiling and playing with the tape on his wood block. During the initial experimenting time, Z did not cross mid-line. Since the paper was perhaps too large a space for him, I cut the paper in half. Z wanted me to ask another child to change colors with him. I reassured him that he was capable of doing it himself. He proceeded to ask one of the more accommodating children in the class to make the exchange, which was done with no difficulty. He was then encouraged to fill the paper with a pattern which resulted in #1. Z left the group complaining of a headache and asked to do it the next day for his individual seatwork.

The next day Z asked to start on the printing. He said that he would get everything ready.

Results:

- 1 Z read all the color words correctly from the tempera bottles without any aids
- 2 He prepared the paint and detergent mixture as I had, even though he did not seem to be paying attention
- 3 Given paper with a green go line drawn on the left and the red stop line drawn on the right, he kept in rows and on the next sheet he began to experiment with color
- 4 Finally he copied a pattern changing planes from the model, in the vertical plane, to his paper, on a horizontal plane, with no assistance or supervision





These prints were made by an eleven year old boy who is enrolled in class for physically handicapped students. This print-making activity integrated art with reading readiness and prevocational skills. The prints show the boy's progress in gaining control of his motor activity and his understanding of alternating patterns.

Resources.

- Arts for the Handicapped Workshop, Illinois State University, 1978-79
- Ayres, A. Jean, Ph.D., *Sensory Integration and Learning Disorders*, Los Angeles Western Psychological Services, 1974
- Litwin, Barbara, Principal/Supervisor of the Physically/Multiply Handicapped Program of Lake County.
- Mills, Dyann, Occupational Therapist Registered, Physically/Multiply Handicapped Program of Lake County
- Shiraga, Susan, Occupational Therapist Registered, Physically/Multiply Handicapped Program of Lake County
- Witthoff, Carol, Social Worker, Physically/Multiply Handicapped Program of Lake County
- Yepsen, Deborah, Speech and Language Clinician, Physically/Multiply Handicapped Program of Lake County

ART AND THE SPECIAL CHILD

Martha A. Kichinko

Teaching Area: Elementary Art Including the Blind and Visually Impaired

In this report, the elementary art teacher adapted one of the Art for the Handicapped Workshop activities for use with upper primary visually impaired students. In this instance each student was given the same number of prepared cardboard shapes, thus eliminating the need to use scissors (Anderson, 1978) and still providing the maximum freedom for each student to construct his/her own unique sculpture. Later in the report suggestions are made for ways of integrating the art activity with reading readiness and mathematics activities.

I have always believed that art has its extrinsic as well as its intrinsic values and that it is the task of education to develop the total child. It has been with great interest and enthusiasm that I have seen the recent developing emphasis on using the arts in equal partnership with what has been traditionally thought of as the "basics" in the school curriculum.

I teach art in a large, urban elementary school which houses kindergarten students and students in grades two through six. There are also several classifications of special education students housed in the building: behaviorally disordered, special needs pre-school and blind and visually impaired students. The principal, classroom teachers, specialists and support staff are cooperative, enthusiastic and child-centered in their approach to education.

Because I teach each class and therefore each child only once a week, my experimental art activity had to be more limited than if I had daily contact with the children involved. Because of other pressing commitments, I enlisted the help of the impaired vision specialist in carrying out the art activity.

The students involved in this art activity were three boys.

X is a blind fourth grader, age nine, who has been mainstreamed since he was in the first grade although he has attended art classes for only two years. In the art room it is necessary for an aide to be with him, or he does the activity in the vision resource room. He has no academic problems, but he has poor gross and fine motor control. My specific goals in this art activity for X were to develop tactile-kinesthetic awareness, fine-motor control, form discrimination and size discrimination.

Y is a nine-year-old fourth-grade visually impaired student who has been mainstreamed since first grade. He has no specific school problems other than a sometimes faltering self-image and sometimes recurring socialization problems. My specific art goals for Y in this activity were to develop eye-hand coordination, line-motor control, size discrimination, form discrimination and awareness of parts to whole relationships.

Z is a twelve-year-old special student who, for lack of proper placement elsewhere in the district, is assigned to the vision resource room one-half day and learning disabilities room the other half day. Up until this year Z has been in either EMH or TMH classes. He was described to me as having minimal creative abilities and having had little opportunity for creative activities. Because of his unique placement, he does not attend art classes. My goals for Z in this art activity were to encourage him to develop a creative approach to the activity and to develop his ability to follow directions and to concentrate.

The art activity that I chose was geometric shape slotted cardboard sculpture, similar to the activity presented at the Art for the Handicapped Workshop. Each student was given twenty-five slotted pieces of corrugated cardboard: five rectangles, five triangles, five squares, five large circles, and five small circles. Directions given were minimal, only how to connect the shapes using the slots and the suggestion that it would be a good idea to decide in advance if the finished sculpture was to be tall (vertical) or long (horizontal).

Unfortunately, I could not be present while the students were involved in this activity but both the specialist in education of visually impaired students and the aide kept notes and reported these results to me.

At first X (the blind nine-year-old boy) had difficulty in finding the slots and attaching one shape to another. After that problem was overcome, he approached the activity with interest and stayed with the process approximately forty minutes until he was satisfied with the results. He named his sculptures "Pluto MISLE" and "Marshin Car" (his spelling). I think he was especially enthusiastic because this was a synthesizing process and most of his previous experiences with sculpture have been of the modeling type.

Y (the nine-year-old visually impaired boy) had a little trouble with balancing his sculpture but stayed with it and was proud of his results which he titled "The Wind Machine". He was obviously pleased with himself and with his accomplishment.

Z (the twelve-year-old non-categorical student) had difficulty in understanding the directions which were given orally and therefore only observed X and Y for the first few minutes. After observing, he

figured out what to do and joined the activity. He stayed with this activity for thirty five to forty minutes, the maximum amount of time he had spent on any one task this school year.

These three boys enjoyed telling me about their sculptures when I was free to go to check with them. They asked that I plan more art activities for them.

One comment that the blind child made was that only Z could really see the sculptures. This was made in a matter-of-fact manner and not with any lament.

Y said that he really wasn't worried about his sculpture falling apart (the balance problem) because he could start over again. This implied more self-confidence than Y usually exhibits.

I was told that it was unusual for Z to stick with the activity and see it through to completion. The impaired vision specialist and her aide were impressed with the results of this activity and offered to carry out any others that I might want to develop.



These slotted cardboard shape sculptures were made by (lower left) a visually impaired nine year-old boy, (middle) a non categorical twelve year-old boy, and (right) a nine year-old blind boy. Each student was given the same number of pre-slotted shapes and encouraged to produce individual sculptural statements. This art activity can be integrated into reading readiness lessons (shape recognition) and mathematical activities.

Many modifications which would make the activity relate closely to math concepts seem possible. For the teaching of fractions the visually impaired student could be asked to sort the shapes and figure the proportion of each to the total number of shapes. It would be possible to see how many varieties of sets could be made with the shapes involved. If only different sizes of the same shape were used, the student could be asked to arrange the sizes from smallest to largest (or vice-versa) and to use them on the sculpture in that order.

I am indebted to Alice Miller, impaired vision specialist, for her help in this experiment.

VOCATIONAL EDUCATION ART PROJECT

Greg Ammann

Teaching Area: Business Education Including
the Learning Disabled/Behaviorally Disordered

This report was written by Mr Greg Ammann, a business education teacher of secondary students at the Illinois Soldiers and Sailors Children's School (ISSCS). Although Mr Ammann was not a teacher of primary or intermediate special education students, he was included in the workshop. (Occasionally, in other sites, there was interest on the part of prospective participants who were teaching at the intermediate or secondary level. When we had space in our workshops we opened up the enrollment to include these teachers.)

As we discussed the field assignment with teachers at the workshop site, Mr Ammann initially was doubtful about being able to plan an art activity which could appeal to his secondary students and which would relate to his teaching area of business education. After discussion with the art staff at the workshop, it was suggested that Mr Ammann might plan a poster activity centered around Vocational Education Week. The results were indeed amazing. Mr Ammann incorporated several of the workshop art activities into his poster project. Additionally the student whose work he discussed was willing to come and personally explain her work to the workshop participants during the second segment. Unfortunately, Rita, Mr Ammann's student, could not provide this face to face explanation due to other cottage commitments.

I am the business teacher at the Illinois Soldiers' and Sailors' Children's School (ISSCS), Normal, Illinois. I work with learning disabled and behaviorally disordered children twelve to eighteen years of age. ISSCS is a residential treatment center under the supervision of the Department of Children and Family Services and operates under a positive peer culture program.

Student Background

For this project I chose to center my attention on Rita. Rita has been at ISSCS since November 20, 1978.

Reason for Referral¹

Rita's stated goal is independent living. At the present time she does not possess the skills or motivation to succeed.

Rita was feeling sorry for herself because she was unable to succeed in independent living. She had no suitable place to live, no job or possibility of finding one and no source of income or emotional support. She dropped out of school and could not return until the second semester.

Rita is a person with a low self-concept. She has problems communicating with unfamiliar people and often prefers to give up on a situation rather than try to change it. After several unsuccessful placements, Rita was referred to ISSCS Progress Report².

Rita is seen as a potential positive leader in her group, at times confronting others in a positive way and at other times becoming easily aggravated, tending to handle problems by yelling and hitting. Rita will withdraw from the group when upset rather than talk about her feelings. She shows difficulty in expressing herself verbally.

Rita is at the fifth-sixth-grade instructional level, although she was enrolled in the eleventh grade before dropping out of school. She is very sensitive about this and finds it difficult to accept help in school from group members that are younger than she is.

Rita has the following problems assigned: she is inconsiderate of herself and others, she resists authority, she is easily aggravated and she has a low self-image.

Statement of Goals

The following objectives were to be achieved as a result of this art project:

- A. The student will develop better socialization-cooperation skills as evidenced by voluntarily working in a small group on the art project.
- B. The student will follow through with the entire art project—gathering and assembling materials while working in the small group, and will give an oral report to peers.
- C. The student will enhance her self-image by voluntarily giving an oral report in front of her peers.
- D. The student will develop a better understanding of cashier skills as evidenced by her oral report in which she will explain her group's art project.

The art project was set up for a time period of one week. The assignment was to create posters which would be used to promote Vocational Education Week. During this week, which is set aside at the end of each school year, the students have experiences in the following areas: gardening, landscaping, canteen, carpentry, cooking and a field trip in which math, science skills are stressed. The cottages rotate day to day into each area.

Rita was in the group to make the canteen poster. The people at

the canteen work as either waiters, waitresses or behind the counter. The waiters, waitresses must take the orders, total the bills, and collect the script money. The people behind the counter must double-check the bill totals and amount of script money and give back the right amount of change.

For this art project Rita's group made a collage in which food and money are shown. Magazines were brought in and we also used tin foil on poster board to make the collage. The girls wrapped the foil around a piece of poster board, drew designs representing dollar amounts with dull pencils and then colored them in with magic marker. These designs were added to the collage. To title their poster, block printing was used. The titles were engraved into sheets of styrofoam and then rolled with ink and printed onto the posters. Difficulty was encountered in the printing process. Many did not understand why the letters had to be done backwards. Some required only a verbal explanation. Others engraved the letters forward and printed before it became obvious.

Rita worked well the first day although she isolated herself from the other two girls in her group. This day was spent collecting pictures and cutting them. Some also started the tin foil designs.

At the start of the second day Rita again started on her own, beginning work on a piece of poster board. I suggested to her that she should be with her other group members. She agreed to join the others. They began gluing their pictures and seemed to cooperate well.

The next day they finished their posters and were ready to title their work. They cut the styrofoam to size and lettered the pieces using a dull pencil. One of Rita's group members had had some experience with block printing so this process went well for them. There was a problem when it came time for the actual printing to be done. They did not make a test print and their first attempt was on the poster itself. The print smeared and the letters were illegible. Rita's first reaction was to quit and throw it out. The other two girls convinced Rita that the poster could be repaired. They covered the mistake with more pictures and cut another piece of poster board to title. This would then be attached to their collage.

We began the next day with printing again. This time each group tested their prints first, learning from the mistake Rita's group had made the previous day. The posters were completed on this day.

I asked Rita if she would like to give an in-class oral report about her group's poster and she agreed. I asked her if she would be willing to come into the workshop and talk about the posters. She was a bit skeptical. I told her it was completely voluntary. She agreed to do this but I asked her again the next day to assure that she didn't feel she was being forced. She was a little nervous so I told her that it didn't have to

be long just a minute or so, and that I would help her with it. She agreed, and I made the arrangements to have her be present, barring any difficulties.



Canteen Poster was made by Rita, a teen age girl with learning disabilities and behavior disorders working at the 5th 6th grade instructional level. She used collage and printing skills to design a poster to promote Vocational Education Week.

Results

Objective A. The student will develop better socialization-cooperation skills as evidenced by voluntarily working in a small group on the art project.

Met. Except for the first day, Rita worked with the group in a cooperative manner throughout the project.

Objective B: The student will follow through with the entire art project—gathering and assembling materials while working in the small group, and will give an oral report to peers.

Exceeded Rita did not give up on the poster when the printing mistake was made, although this was her first reaction. She was convinced that it could be repaired and then continued. In addition, Rita is scheduled to give the oral presentation in front of the workshop.

Objective C: The student will enhance her self-image by voluntarily giving an oral report in front of her peers.

Exceeded Rita is scheduled to give the oral presentation in front of the workshop, a group of adults with whom she is totally unfamiliar. A successful experience here should greatly help to improve her self-concept.

Objective D: The student will develop a better understanding of cashier skills as evidenced by her oral report in which she will explain her group's art project.

Met. In Rita's oral presentation she explained the operation of the canteen, including the duties of both the waiters/waitresses and the people behind the counter.

Referral report to ISSCS, Susan White, Social Worker I, Field Office

ISSCS Progress Report to Susan White, Area Social Worker February 13 1979

Resources

Ms. Liz Goering, Language Arts Teacher

Mrs. Carol Leisch, Language-Arts Teacher

Mr. Bud Jenkins, Math Teacher

Ms. Debbie Aken, Art Teacher

Ms. Susan White, Area Social Worker

Ms. Marian Sheehan, Student Social Worker

Professor Frances E. Anderson, Workshop Coordinator

Assistant Professor Pat McAnally, Workshop Coordinator

Mr. Jose Colchado, Workshop Instructional Staff

SLIDEMAKING, CONSUMER EDUCATION AND ENGLISH: AN INTEGRATED ART ACTIVITY

Connie Schlee

Teaching Area: Special Education,
Secondary Educable Mentally Handicapped

In this report the teacher describes two adaptations of basic slide-making activities that she integrated with her Consumer Education and English classes. The classes' reactions to the project underscore the validity of this approach, which does not emphasize sophisticated art skills but rather a maximum involvement in a process that has a high chance of success. Some art educators might question this approach. However, the editors feel that it is essential to have high involvement and to provide an art activity that is positively reinforcing to the students. Making slide lifts does provide this kind of high involvement with a low risk (and a minimal amount of refined art skills). The key in this kind of approach is the way the teacher can encourage students, once having learned the process, to go beyond and to begin to combine various images into a more unique artistic statement. However, even with this initial art activity, many design decisions must be made by the students.

.....

I have always been interested in taking additional education courses because it stimulates my interests and I do a more effective job in the classroom. When I read the bulletin about this workshop, I signed up because I thought I might get some good ideas to motivate my students. I was a bit disappointed when I was told it was geared specifically for elementary teachers. At this point I was not about to be discouraged, and continued the workshop, hoping I could find some information I could utilize at the high school level.

I felt that nearly all the art activities to which we were exposed were in some way adaptable to high school special education classes. I especially like the theme of gearing the art activities to correspond with teaching the basics: reading, science, math and social studies.

The project I chose to try with my classes was making slides from magazines, catalogues and newspapers. We had been studying kinds of sentences: questions, statements, commands and exclamations in English class. We began the process with the idea that the students could choose a picture, make a slide and then write sentences to go with the pictures and identify the sentences by types.

The project turned out to have many other positive aspects than just writing and identifying sentences. The one aspect with which I was most pleased was motivation. The students were really excited about their slides. Interest truly ran high. We made the slides during fifty-minute periods (three different classes). The following day the students were very anxious to see the slides on the screen. Many of them did not turn out very well but the students seemed really excited about them anyway. They were very proud of their ability to make slides. We did the project in three classes (two English classes and a Consumer Education class) and the students insisted on seeing all the slides from all the classes.

It was a great experience in following directions and sequencing for the students. One of the most frustrating tasks for them was separating the contact paper from its backing. One of my classes has some racial overtones which surface infrequently in verbal hostilities but are generally there in feeling. This activity was a good experience in interstudent relations. The students forgot race and petty little things they did not take about each other. One girl in class with only one friend suddenly became useful to everyone because she was the only one who could quickly separate the contact paper from its backing. For the first time everyone was interacting positively with her. If a student would get an especially good slide made, the group would gather around that person and start asking questions about exactly what that person did to get his/her slide to turn out so well. They were helping each other and laughing together without discriminating about anything.

The following day we viewed all the slides as a group and reacted to each of them. Then each person claimed his/her slide. The students of the English classes went on to write sentences, stories or paragraphs about their slides. Some became creative and made up stories and others repeated experiences they had had. No one would volunteer to share his/her written work with the class. I was allowed to read some of the stories but they did not want me to read their names. However when we started getting some positive feed-back about the stories, they were interrupting with, "Read mine next!"

The Consumer Education class used the slides as a take-off for writing ads. We were studying good advertising and questionable advertising. Some chose to make examples of good advertising while others decided to show bad ones. Again, everyone enjoyed the art experience and was more interested in the academic tie in experience because of it. All writing was judged on an individual basis according to the particular student's capabilities.

My room has two large tables so we were able to handle the physical need for table space easily. It took me a while to find where to buy the clear contact paper and slide mounts. I brought in my own

iron and magazines from home I enjoyed the project as much as my students.

The stories and advertisements which the students wrote follow. They are reproduced exactly as they were written to retain the flavor of each student's expressive writing. Because it was not possible to reproduce pictures of all the slides which the students produced, a brief verbal description precedes each student's story.

A Picture of a Blue Jay

One day I went to a camp for five days with all my friends. We had lots of fun and good food. We went swimming and fishing.

Two days before it was over I saw a baby blue jay. It was stuck in the mud and had a broken wing and could not fly out of the mud.

I went down where the bird was. I got it out of the mud and fixed it and a friend of mine gave me her hat to use for a nest. We gave it bread and water.

Then the day came when we had to leave camp and the blue jay. We told the camp manager about the baby bird. He said that he will take care of it till it can fly. We said, "goodbye, we'll be back to see you next summer."

The End

A Picture of a Gun

This is about guns. People use guns to rob. Some use them to kill and hunt, but guns are against the law. Some people carry guns for protection, they use them to practice at targets. Guns are really dangerous. Some people without a permit. Some people steal them and sell them.

A Picture of Lucille Ball

Lucille Ball is a nice old lady and in her younger days she was a pretty little red head and she still is a red head. She is more like a comedy movie maker and she makes and made pretty funny movies. And I like all her shows.

A Picture of a Gun

This gun was used in a murder. The man used this gun to kill the president they put the man in prison for 50 to 100 years. But the man broke out of prison 10 years later and a cop shot him and kill him.

.....

A Picture of a Business Man

It looks like he works in a big office and he is at a meeting and his boss is talking about all the people not doing their work like they should and he is off in another world he might be thinking about the chess game he has to play with his boss tonight and if his wife will have dinner ready so he will be all finish by the time he gets there and have some coffee & something to snack on so his worries are over he won the chess game and now he is happy.

the End

.....

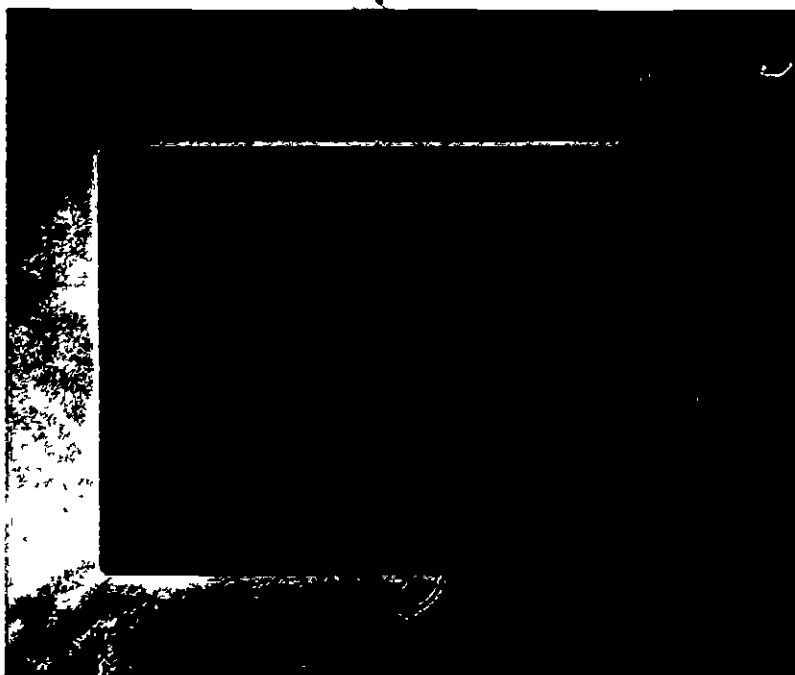
A Picture of a Woman and two Children

This is a lady with two children and one of her boys has a disease called scarlet fever and she thinks that he will suffer some kind of brain damage from it and she doesn't know how to tell her husband about it. So she is going to wait until she gets the results from the test at the hospital to tell her family and husband.

.....



This slide and the one on the next page were made by fourteen- through eighteen year old youngsters who are educably mentally handicapped. Each student was asked to make a slide, then write a story or advertisement to go with the slide.



A Picture of Super Man

Hey Kids

Wouldnt you like to be as strong as superman? Well now you can with Supermans new new vitam pills Mothers super vitam pills carries all the vitam your kid will even ever need

A Picture of a Sun

I'm a symbol of summer

I rise in the morning and keep it hot outside I hope summer burnse and comes to you can go swimming and get to ride Bikes and for go on trips to Leave springfield for a while

Resources

Art for the Handicapped Workshop Series, 1978-79 Illinois State University

THE PROUD DINOSAUR

Linda McDonald

Teaching Area: Special Education, Intermediate
Educable Mentally Handicapped

Although task analysis (breaking down instruction into its simplest unit and then teaching the child in a sequential step by step approach) is an often-utilized method in special education classrooms art educators may not be as familiar with the term or the process. In this report, task analysis was a very successful approach to instructing an intermediate group of educable mentally handicapped students in how to draw on aluminum foil. This account also demonstrates the powerful impetus a successful art experience can be to encourage verbalization and public speaking.

.....

In working with educable mentally handicapped students, I have often found them to have poor self-esteem. The poor self-esteem often breeds the anger and frustration that can lead to the disruptive behavior that is so frequently associated with an educable mentally handicapped student. Therefore, I believe it to be essential to give each student a successful and rewarding learning experience upon which to build. Art is a most satisfying avenue through which to provide this successful learning experience.

Since I teach in a self-contained classroom in a regular grade school, I need to have art projects which can be fairly easily supervised and implemented. Although my students range in age from ten to thirteen, their mental abilities are approximately those of typical five- to nine-year-olds. It is very important that I do not insult my students by asking them to do "baby work" at the same time, I must not add to their problems by asking them to do projects that are beyond their abilities. I have found that task analysis (breaking down an activity into the smallest steps) has been the key to assisting my students in doing an art project (of course task analysis works equally well in many other areas). If the students are instructed in a very structured and specific manner, they do a much better job and are usually very pleased with themselves and their projects.

For example, while teaching a science unit on reptiles, I found that my students were not gaining a great deal from the text alone, so I decided to incorporate an art project (the Art for the Handicapped Field Assignment was a great incentive). My goals were to have each

student show three major characteristics of a reptile in their drawings, to develop better line motor coordination, to improve spelling, writing and grammar skills, and to strengthen speech and language skills. All of these goals were met by twelve of my students, and at least two were met by the remaining four students.

The art project that I used was one that we did at the Art for the Handicapped Workshop. It consisted of drawing a picture on aluminum foil and then coloring the picture with permanent colored markers. The first thing I did was to review reptiles and the three characteristics that I wanted the students to depict in their drawings, which were scales, backbone and lungs. We discussed ways to show these traits, i.e., if a reptile was drawn in water, the child could draw its head above the water to show that the reptile has to breathe *air* with its *lungs*. Secondly, I had each student draw the reptile of his, her choice on a sheet of paper the same size as the foil that he, she would use later.

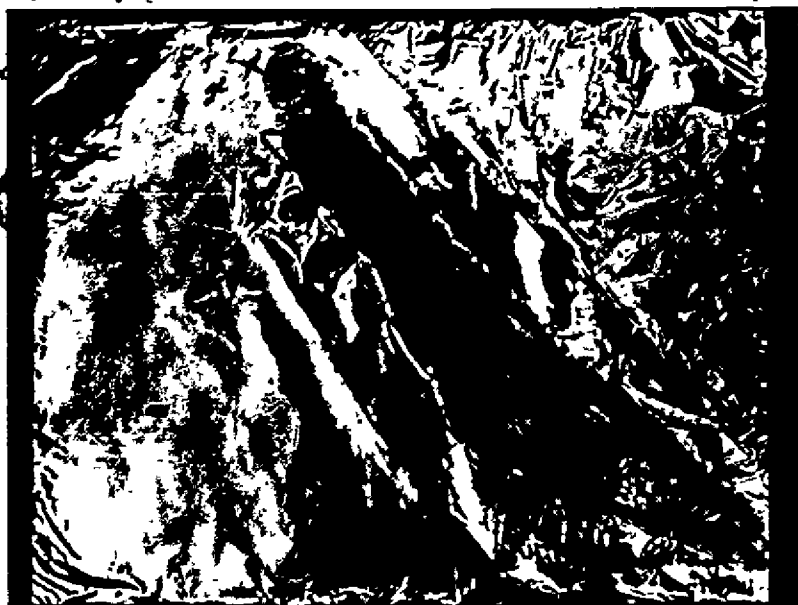
After each student and I checked his/her drawing to see if he, she did include the three major characteristics, I did a step-by-step demonstration of how the foil pictures were to be made. The students were then shown how to blunt the tips of their pencils so as not to tear the foil. Then I passed out the sheets of foil, and a student passed out the pieces of smooth cardboard. The students were instructed to place the cardboard in the center of the sheet of foil and were told to fold one side of the foil at a time over the edge of the cardboard. I went to each student to check the foil and tape it down. Some students had not pulled the foil all the way to the edge of the cardboard. (I will avoid this the next time by giving more specific directions and by checking after each fold is made.)

Before the students started drawing, each of them used their blunted pencils to make a line on my sample. In this way students could test how hard to press their pencils into the foil-covered cardboard. If they ripped the foil, they could practice drawing with less pressure before they started on their own projects. Providing practice time and a chance for trial-and-error learning is sometimes overlooked in the acquisition of line motor skills. The students then drew the reptiles onto the foil. After we again checked to be certain the three features of reptiles were being emphasized in each drawing, the students colored their drawings with permanent markers and, in some cases, titled their work.

The results of this project were most gratifying. Not only did each student have a piece of art of which he/she was very proud, but also academic progress was made. There was not one torn piece of foil in the entire group of drawings and every student could name three major characteristics of a reptile. The following day each student (some with much assistance) wrote a short report on his/her reptile.

After a brief conference with me about their papers each of the students orally presented his, her report to the class. Standing in front of their peers and speaking was something that some of the students had never done successfully. Having their drawings as a "prop" seemed to give them the self-confidence necessary to accomplish this.

The drawing that I am including as a visual sample was done by Henry, a thirteen-year-old student who is partially sighted, reads at the 3rd grade level and has a serious speech and language problem. Henry was very proud of his drawing and received a great deal of peer approval as a result of it. I believe that the praise and his own pride gave him the courage to give his speech about his dinosaur. Although not all of the words were understood, everyone was amazed that Henry could put so many words together at one time. His closing was, "My dinosaur has a very tall backbone. He is a very proud dinosaur." Then Henry smiled, the smile of a very proud young man.



After studying reptiles in science books, in a film and through discussions an intermediate EMH class drew their own reptiles on paper, wrote a report and presented it orally to the class. This picture is by a twelve-year-old male artist who titled it, "The Proud Dinosaur."

DREAMS, HOUSES AND OTHER "MAKEABLES"

Sandra Elser Ciminero

Teaching Area Art Including the Primary Multiply Handicapped

As this report unfolds the reader is given insight into the imaginative thought and the creative problem-solving that a group of children with a variety of orthopedic and multiple handicaps produced. This creativity is manifested in the ways art materials were used and in the ways house designs were modified for specific purposes. The richness of the outcomes is a strong testimony to the high artistic intelligence quotient this group of children possesses. The teacher's own creative approach, we are certain, was itself a catalyst for this class and is a model worth emulating. Innovative ways in which this house-constructing activity was integrated with social studies and language arts are presented.

Bessie and John are going to live on the first floor. Amy and Jim are going to live on the second floor. Question: Are these people you know?" "Oh no, the people are makeables!" The attitude of "makeables" was an integral part of the creative atmosphere that prevailed as each child became motivated, captivated and amazed by his/her own creative growth during the activity. The activity in which they were involved was the creation of their own "dream house."

Whenever possible, an art project should become an integral part of the total experience of the child's world. Education is at its best when motivation becomes self-initiated. This particular project and situation provided such opportunities. Integration took several forms. The industrial arts teacher came onto the scene with the construction of the interior furniture. He assisted in cutting wood scraps or adapting them to fit the certain purposes of each child. This allowed the houses to be assembled in a shorter time since art is only one fifty-minute period a week. The homeroom teacher gave her full support to the activity by incorporating the houses into class instruction in science, social studies and English, which will be mentioned in more detail later.

A problem that is frequent with young multiply-handicapped children is the space problem. Because they are confined to wheelchairs or are inefficient in their movement through space, they are sometimes slow to develop spatial relationships. Therefore there are two aspects to my concerns: the integration approach into a total educational experience and the development of the concept of space.

which is built up through two different lessons. The final results of both lessons displayed the use of sculptural space.

Originally, the students were introduced to wood sculpture and were presented with the option of making representational or non-representational sculptures through the manipulation of wood scraps. What does this form suggest to you? How can you make this into something? and, or How could you put these pieces together to look nice? At this time they learned to assemble individual pieces, creating a whole new object and also learned to glue wood and to wait for it to dry. They had the option of decorating the sculptures by using markers and, or gluing felt and beads to them. One outcome, a wooden figure with crutches (to depict a handicap), was done by a yet mobile boy with muscular dystrophy.

The concept of the Dream House dealt with the idea of a functional sculptural space (or architectural space). I did not particularly want their houses to conform to the "house image" with which they were familiar. Rather, I encouraged the students to build a structure that could encompass any element of invention that their minds could produce.

In the stimulation period, we discussed the possibility of making a sculpture in which to live -- thus the house was conceived of as a sculpture. I had a fairly diverse collection of photographs depicting almost every kind of house (or shelter) that exists -- houses on poles (above ground or water), igloos, lighthouses, windmills, mud houses, cave houses, traditional and modern houses, etc. We pointed out the unusual characteristics in these examples -- and before long the class had developed some interesting ideas of how they wanted their houses to look. The students were encouraged to think of their houses as their dream house.

Each of my six students had a college volunteer to follow their specifications and to aid them in areas in which manual skill was involved that was beyond their capabilities. All cutting of cardboard was done by adults with a paper cutter or scissors, but the cardboard was first premarked by each child according to his, her specifications. Pre-cut shingles and rug swatches were available along with floor tiles, assorted wallpaper, assorted tubes, felt scraps, cardboard tape, glue, scissors, markers, paint brushes, etc. They had all sizes of boxes from which to choose, including round oatmeal boxes. The houses were assembled with glue and tape. The volunteers were helpful in holding the cardboard in place while it was being taped and in gluing the inaccessible places. One of my jobs was to provide the roving exacto knife which cut open windows and doors that the children drew on their houses. They put a lot of thought into these elements. Cardboard strips were bent to form stairs. Soon, some of the comments were: "I'm going to put a windmill on my house." "Well, I'm going to

put a lookout right here and you can see all the way through my house

There was no element of copying present among the children. They became so involved and excited during the process that ideas flowed spontaneously and did not have to be borrowed from each other. The houses showed great variety. Each house was built using the boxes in different ways and each house had different sizes and shapes of windows and doors. About half of the class included shingles and stairs. Problems were solved with creative ingenuity. One such problem arose with the question: If there are no stairs how does one get up and down? The solution will be described later.

The following section will give the age and handicap of each child along with a description of their house and any problems they stated. Finally, what each of them had to say about their house will be presented.

Peter is a six year-old with cerebral palsy. He is hemiplegic on the left side and has extreme vision problems. His house has three levels and an A-line roof. One tall red and one tall white chimney emerge from the roof top. Two other chimneys poke through either side of the shingled roof and are positioned in different ways. He included a windmill at one end of the house at the top, and the bottom level functions as his garage. His main problem is that he must look closely at everything he does. When Peter shows you his furniture, he quickly and excitedly flashes each piece in your face and exclaims, 'A rocker! A counter! A slide! A cupboard! I glued them together! You love it? This is a slide and a curve over the end of the stairs for the people. When a visitor came in, he exclaimed, 'See that three-layered house? It's mine! I painted it! Blue, yellow, white, red! I made up my own ideas. I made the windows and I even made a deck and a door to go out. I want to show you a problem. A door opens out in the air! (a second-floor door.) Maybe someone could parachute and fly down. When he lands, the parachute lands on top of his head. I want to make a parachute. How do you do it? Mrs. C. I have a great idea! Maybe we could make a fence out there.

Michael is six years old with cerebral palsy. He is a mild spastic quadriplegic with severe speech involvement. Unusual characteristics of his house include two long tubes which poke out of either side of the A line roof, which he explains are telescopes. You can see the moon. His TV is drawn on the ceiling so he can watch TV in bed. There is a long tube extending the length of the roof (inside) which is a secret lookout, an especially beneficial addition since all of his buddies will live in this house with him! He has two large picture windows and even added a hanging chandelier downstairs.

Mary is seven years old with cerebral palsy. She is confined to a wheelchair with spastic quadriplegia. She explained that her house

was for a fish that presently lived at her grandfather's but that her fish would probably live in the kitchen of this house. She included a drawing on the wall which she explained. That's a picture on the wall. See, I wanted a picture on the TV screen so I could pretend I was watching TV. But I couldn't (metal screen) so I made a wall painting instead. She also drew in detail on some of her furniture.

Freddy is eight and one-half years old and has muscular dystrophy-Duchenne Type. His three-level house is attached to a round oatmeal box and supported by a stick. There is a doorway between sections. He chose to paint some of his furniture.

David is a six-year old with cerebral palsy. Although he is a spastic quadriplegic, he is able to move slowly with crutches. His house is unusual because his second floor opens onto a different side from the first floor. He covered some of his furniture with felt. He explains, "I put wallpaper up here so you don't have to roll into the wall and go back to your bed. This is a bench with a slide but it's also a double stairs. It's many things." Although he painted his house red, white and green, he calls his house a "white house".

Jerry is nine years old and has mild cerebral palsy. He has quadriplegic spasticity with associated speech defects and some mental retardation. His love of dogs probably stems from a responsibility for caring for the family pets and is reflected in much of the art that he does. Therefore his house was made for Mr. and Mrs. Dog and their two kids, Porky and Fritz. They have to climb on top of the mailbox to get the mail (no stairs). They jump out the window to get down. They have to climb the house to get up there. His house is what he calls a "rainbow house" because he used multi-colored markers to make lines, squiggles, circles, squares and scribbles. Included in the design is a multi-colored target on one side at the top of the house. His two-story house is completely enclosed and accessible only through four large irregular shaped windows on the first floor and one large window in the shingled roof which leads to the second floor. One window has a cardboard latch on it. Another window has a wallpaper shade. Outside he included a wire basketball hoop attached to a wooden stick on the wall. Jerry likes to hurry through everything, and therefore he was the first done. But he did work diligently for a long time.

All six houses are extremely unique and reflect each child's personality very successfully. Each construction reflects much thought and pride.

Motivated by the children's enthusiasm and sense of accomplishment, their homeroom teacher developed her social studies and language curricula around the houses. In the classroom, they would study themselves in relation to their family and their houses make a map book which would include their house compare



This is one of the very unique houses constructed by a class of primary multiply handicapped children ages six to nine years. The class studied various types of housing and shelters before beginning their own work. This art activity was also integrated with language arts, social studies and industrial arts through a team approach in which the art teacher worked very closely with the industrial arts and special education classroom teacher.

the differences and similarities within the structures of the houses, and generally become more aware of who they are. Later in the social studies class they would learn the location of their house on a large map. For this final aspect large sheets of paper were laid down and the students decided where they wanted to place their houses. Then property lines were drawn, roads, sidewalks and street signs were also drawn. They were encouraged to relate their houses to other houses and to a community. In language they were to tell about their houses in sentences and write a poem about their houses (learning to

describe something. Because of the integration and the great enthusiasm and spontaneity on the part of everyone involved this has been a successful and total educational experience for the students and the teachers

The greatest reward of teaching is being a part of a child's spontaneous enthusiasm. When a child chants, 'Yah, yah, yah, we have art today!' all the way to the art room, or when another exclaims, 'Mrs C this is my day' you know it's all worth it!

Resources

Most visual aids I used were architectural taken from various magazines which I keep in my resource file. Others were pictures from *Informative Pictures Publishers*, Grand Rapids, Michigan. Booklet, *Colleen Moore's Fairy Castle*, Museum of Science and Industry Chicago

A History of Doll Houses, Flora Gill Jacobs, Scribners NY 1953

Inside the World of Miniatures and Dollhouses, Bernard Rosner and Jay Beckerman David McKay Co. NY 1976

All About Doll Houses, Barbara L. Farlie, Bobbs Merrill NY 1975

Antiques in Miniature, Katharine Morrison McClinton, Scribners NY 1970

THE BEAST IN THE BATHTUB

Donna Miller

Teaching Area Special Education, Learning Disabilities

This report illustrates the results of integrating art with language arts. In this case, a construction activity emerged from the reading of a story. Not only was the group required to listen carefully to the story and include specific details, but also the students had to work closely in a team to solve their construction problems. (Teamwork is not always easy for a group of learning disabled students.) Finally, the special education teacher suggests several other ways of integrating this newspaper sculpture activity with reading skills.

I am a learning disabilities resource teacher serving two schools each day in Springfield, Illinois. I chose to do my project at the morning assignment, Wanless Elementary School, which is a kindergarten through sixth grade center. The school population is almost four hundred students with approximately forty percent of the children living in or around the housing projects. I think this fact is necessary to note because aside from the perceptual deficits on which I can concentrate, I also have to remember most of these children lack the exposure to many of the basic childhood experiences which contribute to a successful school career. This knowledge sheds a different light on the way I can effectively teach.

Eighteen students come to my resource room each morning. The majority of my groups average from two to four students per session, but the group that participated in the experiment consisted of five 5th and 6th grade boys. Our sessions last for forty minutes and we meet daily. Three of my young men have serious receptive and expressive language problems. With these problems they may have difficulty following directions, understanding what is said to them or expressing their own ideas and feelings. They all have some degree of visual memory problems (remembering what they see or read), and all have reading levels ranging from mid second grade to low third grade. These below-level reading skills add a motivational problem to their other learning problems.

I wanted to find an activity which would motivate these boys to read, promote verbalization and recall details relevant to the art project. I went to the school library and found a short story written by Kathleen Stevens entitled *The Beast in the Bathtub*. Briefly, it was

about a boy who lived with an imaginary dragon like beast. They took baths together, had pillow fights and pulled tricks on mother and father. The author gave hints to the beast's appearance in different segments of the story. For instance, we found that the beast was large, but not too large to fit in the bathtub. Like all good beasts, he was green, had a space between his front teeth and had a large scaly tail.

After reading the story (which was well liked by all the boys), and working on vocabulary I disclosed their secret mission. They as a group were to build this beast. Materials which they were allowed to use consisted of newspaper, masking and scotch tape, green tissue paper, tagboard, green markers and glue. The only requirements I insisted upon were that the beast must fit the description in the story and all five boys must work on the construction of it. (Of course I always had some of the old dreaded paper work visible on my desk as an extra incentive to participate.)

As they began working on the project there became a natural division in the group. Two boys with more leadership qualities began to form the body with crumpled newspaper and masking tape. The other three boys became detail people, who took instructions from the bosses, cut tape, made scales and rolled newspaper for the arms and legs and head. As a group they worked well together.

The only role I wanted to play was that of the resource person. I would help if it were absolutely necessary. It became evident to the group that I would not tell them what to make or how to construct the beast. A couple of boys constantly kept asking me questions which required a decision on my part. My only response to them was "Don't consult me, consult your team."

As the boys developed more confidence in their situation, I was amazed with two things: how little they needed me, and the problem-solving techniques they were acquiring and using effectively. If they ran into a structural problem, they would consult with each other and choose one of the suggested techniques. For example, the boys were stumped on how to attach the tail to the rest of the beast. Almost everyone had his own idea. Finally, they decided on a combination of the best ideas. The tail was stuffed with newspaper until it was stiff. Then, using one of the boys as a model for the beast, they experimented with various ways of attachment. They finally built out the back of the beast and taped the cone shaped part of the tail to the attachment. This made the beast sturdy enough to support its own weight. This project provided the necessary environment to enhance that type of confidence and decision making ability.

At the end of one week, the boys had constructed a green beast with two legs, two arms, a long tail with scales, a rather lopsided head with horns, and tiny feet. In the beginning the beast was able to stand by itself, but as time went on, he needed further assistance from a

chair. The group had met my requirements and was able to use their own creativity while working.



This newspaper sculpture is a character from Kathleen Stallen's short story *The Beast in the Bathing*. This activity included remembering details from the story to include in the sculpture, reinforcing body image, constructing, and problem solving on the part of a team of fifth- and sixth grade learning disabled students.

Aside from the decision making abilities I already mentioned, I was also pleased with the group's interaction and support of one another's ideas. They were congenial at all times and there was never any name calling or arguing. The group was so pleased with their end result that they wanted to tour the school and talk about the beast they had built. As a follow up activity, we plan to tape record the story for the classrooms. To do this, we will need to work on oral reading skills and expressive reading.

This project was accepted so well by my students faculty and the rest of the school population that I have decided to use similar ideas with other resource groups. The motivation which is generated cannot be explained, but must be experienced. I hope to infect other faculty members with my enthusiasm for tying in art with the academic areas—not only with the special child but with the regular child. The possibilities are endless!"

Resources

- Boatman Mrs Debra Classroom teacher who contributed the green tissue paper
- Colchado, Jose D. *Activities in Art Development* Copyright, 1978
- Stevens, Kathleen. *The Beast in the Bathtub Cricket the Magazine for Children*, pp 50-3, 1978

RELIEF PRINTING

Rena Sereno

Teaching Area Art Including the Elementary Learning Disabled

The art teacher in her report describes a mainstreamed situation which is becoming the norm in many elementary art classes. She makes a strong case for the benefits which art has in helping the learning disabled student improve his/her perceiving, attending, communicating, remembering and sequencing abilities. This report and the accompanying visual are an affirmation of the creative abilities of the learning disabled child and the gifted instruction of his/her teacher.

As an art specialist, I teach at Prairie School in Naperville, Illinois, in a Kindergarten through fifth grade building with a pupil population of six hundred and thirty-two. Art is taught one period a week in a well-equipped art room. A forty-five-minute class is scheduled for first and second graders while third, fourth and fifth graders have sixty-minute lessons. All learning disabilities students are mainstreamed. In addition, two special disabilities teachers function as resource persons for these students, providing specific help.

The characteristics of the learning disabilities child, I believe, are not dissimilar to many children except that behavioral deficits are of such proportion that academic performance is adversely affected. My experience in the art class has been that when these children are helped to overcome their listening, attending and communicating difficulties, the quality of their creative expression is outstanding. In fact, art affords them the opportunity to improve perception, knowledge and skills in a direct way.

There are nine learning disabilities students mainstreamed into my art class from four sections of fourth grade, each with twenty-seven students. Since school has opened, we have concentrated on a unit on line and shape experimenting with line and sound, space, texture and contour. This is our first extended project and it deals with relief printing.

The particular child on whom I wanted to focus is a creative individual who often has had problems in listening to directions and attending to the lesson without distraction. I will call him George. My goals for him are to have him learn the art process of relief printing and to have him successfully complete all parts of the project.

After discussing relief printing and displaying prints from previous years to entice the students, I showed them the inking plates, the tubes of ink and the brayers they would learn to use. At this point, George's interest was aroused. On the blackboard I wrote the three main parts of the assignment: Part I, the original drawing and the original drawing with all lines and shapes raised with string, toothpicks, tag board or rivers of glue; Part II, the crayon rubbing in many colors; and Part III, the two-color printing.

The drawing was on 12 x 18 inch heavy (eighty weight) paper and instructions were given to keep the subject matter large and simple. George started his drawing rather small, but when reminded that it would be too difficult to put glue on something that size, he drew his subject, a dinosaur, larger. White glue was dispensed in pointed plastic bottles for easy application, and all other materials were placed in containers on each table. George was eager to complete the gluing and put his original on the drying rack because the real fun was the rubbing and printing in the following weeks. To be sure the students had raised all the lines and shapes they wanted to print, I asked, "Will a pencil line print if you roll ink on it?"

In a subsequent lesson, the rubbing was accomplished easily and quickly after a simple demonstration on light weight paper with broad flat crayons, making an exact copy of the original. George performed this task without delay.

The printing portion of the unit started with my demonstration. Organization was essential, especially at this point. All materials and tools had to be at hand, ready to be dispensed. Six printing areas were set up with ink (light and dark colors), inking plates and brayers. The paper for printing, in this case a package of twenty assorted Fadeless colors, was set up for easy selection. The demonstration was performed efficiently so that all could see and hear. George was right there, eagerly attentive. Each student had to select the color of paper and color of ink for the first and second or final printing.

George chose his paper and was first in line for inking his initial color. There was no evidence of his usual reluctant attitude. He definitely was interested in trying his hand at the brayer. He inked and printed without any further attention. When I checked again, he was in line for a second color. In his haste to ink again, he had chosen a color the same as his paper. I could sense he was unaware of the duplication in color. I walked by him and asked, "What's the color of your paper, George?" He looked down, paused, then suddenly exclaimed, "Wow!" as he quickly went off to select a more suitable contrasting color for printing.

Printing extended over two class periods. Each time George was eager to join in the clean up. He would ask to clean a specific color of inking plate and brayer. He had not previously shown much interest

him to give out to a part of the art class while he usually just looked and watched the others.



George had the wire sculpture at a stop. There, edgewise, he was looking at the work. He had added to his sculpture a small, round, dark object. He was looking at it with a serious expression. The sculpture was a complex, organic shape, made of wire or thin rods. It had a central, rounded part with several smaller, more angular parts branching off from it. The person was leaning over the work, and their hands were visible as they manipulated the material.

George had the wire sculpture at a stop. There, edgewise, he was looking at the work. He had added to his sculpture a small, round, dark object. He was looking at it with a serious expression. The sculpture was a complex, organic shape, made of wire or thin rods. It had a central, rounded part with several smaller, more angular parts branching off from it. The person was leaning over the work, and their hands were visible as they manipulated the material.

George had the wire sculpture at a stop. There, edgewise, he was looking at the work. He had added to his sculpture a small, round, dark object. He was looking at it with a serious expression. The sculpture was a complex, organic shape, made of wire or thin rods. It had a central, rounded part with several smaller, more angular parts branching off from it. The person was leaning over the work, and their hands were visible as they manipulated the material.

WHAT JOYFUL LEARNING!

Rhonda McDaniel Downs

Teaching Area: Special Education, Intermediate
Hearing Impaired

Although the workshop was initially limited to the primary level, when space permitted, we extended the enrollments to junior high level teachers. This report is the result of one such junior high level field assignment.

This account is a fine example of the power art has to facilitate learning vocabulary. In this situation, the classroom hearing-impaired teacher teamed up with the art teacher during a science-related unit. This report and the following one by the art teacher demonstrate the virtues which a team approach can have in a classroom. It is also significant that on the basis of this one experiment, the special education teacher is asking the principal to alter the art teacher's schedule so that more of these integrated art and academic lessons can occur.

I am part of a team-teaching effort for a science program. Four special education teachers and one science resource instructor have put together a special curriculum for eighth- and ninth-grade students who have special needs. The four classes have been combined into groups placed according to ability levels. These students include marked hearing impaired (HI), deaf learning disabled (LD), educable mentally handicapped (EMH), and behaviorally disordered (BD) students. These students range from having gifted abilities to being non readers. The four teachers each take a group who achieve at basically the same level and adapt materials for that particular group. My science class consists of two deaf students (needing total communication), two hearing impaired students, four LD students and one BD student.

A major problem with my group has been developing science vocabulary. Recently we have been studying the weather and words like "relative humidity", "saturation", and "psychrometer". The very size of these words scared my students! The art teacher, Wanda Riseman, and I decided to try to give the students some type of visual image with which they could associate their vocabulary words. Art itself provides a motivating factor for most of my students, as the art teacher has good rapport with them. We wanted to motivate the students in the study of weather and present science as something

other than big words and experiments. We also wanted to improve self concepts and individual feelings of worth. The one BD student has several physical as well as social disorders. He has displayed various types of behavior from being aggressive to being partially withdrawn. Lately he has started responding well to some physical reassurances and praise. I wanted to see if he would present his finished product in front of the group so that he would have some verbal interaction with them. We shall call this student H for this paper's purposes.

First Wanda talked to the students about symbols and how we use them every day. She used examples that they would recognize like red for stop, a stick person with a skirt for a girl and non-verbal traffic signs. Next we took a list of the vocabulary words on which my class had been working for the past two weeks. We wrote one word and its definition on a slip of paper. Then we passed the hat. Each student picked one word and definition. We asked each student then to make a symbol for that word. We wanted him or her to explain what that word meant to the other students with only pictures. Some students took right off on the project and came up with some beautiful ideas on their own. Some students required prompting and a few needed suggestions from us on how they could demonstrate their word.

H sat quietly until I approached him. Then he simply put his head down. We began talking about his word (psychrometer)—what you did with it, what it measured, how it worked, what it looked like. He still could not form a mental picture of his word. Finally I found a picture of a psychrometer from our reading. He began working as soon as I walked away. When he was finished, he threw the picture before me and sat back down. I studied it for a minute and then I asked him how we turned it without a handle. He gave me a sheepish grin and started to add a handle. Then he seemed dissatisfied with his results and on his own, he got another piece of paper and began again. The fact that H took enough time and pride to start over is reward enough. He usually has a short attention span or does nothing at all, but he completed his project without any more encouragement.

We collected the art projects and the next day I had each student stand up in front of the class and show his/her picture to the other students. There was a list of all the words on the board. We had each of the students write down what he thought that picture represented. When it was H's turn to show his picture, he acted disgusted with the whole thing, but one could see a hint of self pride peeping through.

Next we had each student get up again, only this time they had to talk about their drawing. They had to explain what their word was, what it meant, how it was used, what it looked like and anything else that would help make the others remember that picture with that word. This activity forced the students to communicate with their peers—even the deaf students. I only interpreted at the end of their pres-

entation to make sure that everyone understood their speech and signs. H was embarrassed to talk about his picture but he did reply with prompting (asking him questions about his drawing and nodding at his answers). When everyone had talked about his or her picture we mixed up the pictures and had everyone number their papers 1-12. With the vocabulary words listed on the board they had to match the work with its picture. The results were terrific! Ten of the eleven students got 100% (including H). The only exception was one student



A behaviorally disordered fifteen-year old student drew this picture of a psychrometer during an integrated art and science lesson. The class was specifically working on science vocabulary and ways of visualizing particular words that were assigned to them.

who refused to participate and did not even turn in a picture. He got a 67% on his answer sheet so even in this situation learning did occur.

I am thoroughly pleased with the results and I have already had requests from my students to 'Do more of our science words with pictures!' We are presenting this experiment to our building principal in hope that something can be set up next year where the art teachers can have a period set aside to act as resource aides for the students with their academic subjects. What joyful learning!

Resources

Riseman, Wanda Art Teacher at US Grant Middle School
Springfield Illinois

Springfield Area Art for the Handicapped Workshop Frances E
Anderson Jose Colchado Pat McAnally, January 12 13 and
February 3 1979

LEARNING CAN BE EASY

Wanda Riseman

**Teaching Area. Secondary Art Including the Learning Disabled,
Educable Mentally Handicapped, Behaviorally Disordered
and Hearing Impaired**

As explained in the preceeding report, this account is by a middle school art teacher who enrolled in the Art for the Handicapped Workshop knowing that the material would not be geared to the age level of her teaching. This account is evidence of her concern and commitment to her students and to her own field of specialization. The editors felt it would be of special interest to the reader to see how two teachers could team up and work together solving some learning problems for special needs science students. The fact that this approach worked so well is a testimony to art as a motivational tool and to the commitment and expertise of the two teachers involved. We applaud their efforts and their results.

Regardless of my personal philosophy that art should be treated as something more than a separate entity in education, I have been forced by the rigidity of scheduling at the middle school level to deal with it basically that way. For years I have campaigned for resource time to integrate art with other subjects, have been promised it, but consistently a heavy student load prohibits such an innovation at my school. All art classes are elective with learning disabled, educable mentally handicapped, hearing impaired, deaf and behaviorally disordered students mainstreamed into them.

An enriching and challenging opportunity occurred this school year with the arrival of a class of four deaf students to our school and into one of my classes. With the help of their teacher I was able to gain some knowledge of sign language so communication is possible, if limited. I watched with amazement as they developed skills in art and communicated visually with great facility.

The Art for the Handicapped Workshop gave me the incentive to investigate whether visually depicting a concept in another subject would make learning more meaningful for the deaf and at the same time be a catalyst for communication with other students with hearing.

Their teacher (also a workshop participant) has a remedial science class which meets during my preparation time. It is composed of learning disabled, behaviorally disordered, hearing impaired and deaf students. The difficulty of understanding science terms is a

commonly shared problem so we decided to tackle it in the following manner

We first talked about symbols as words names and signs that stand for someone something or an idea I then introduced visuals of international traffic symbols and the students related what the signs tell us to do through the use of visual symbols and the absence of words

Their task was then introduced to relate an idea to the rest of the class by using a visual symbol or picture approach Each student then selected a science term and definition out of a hat and great secrecy was encouraged Scrap paper was furnished for planning and then their solution was to be put on an 11 x 14 piece of poster board using markers for color when desired Without instruction to do so they scattered throughout the art room very protective of their secret mission

Site one of the deaf students received a slip of paper on which was written. Evaporation the changing of a liquid to a gas At first



This visual example of Evaporation was drawn by a teen age deaf girl The drawing was done as part of a lesson in which students described visual ly the meaning of different scientific terms

she looked perplexed, complained that it was too hard, then all of a sudden signed to me that she had a good idea. Her picture consisted of a tea kettle of water on a flame with puffs of steam in the air above. Clearly the scientific concept made sense to her. She worked quickly and asked for another term and confidently began anew.

At the next class meeting we attempted to evaluate the success of the project with a written test based solely on matching the terms to the appropriate pictures. The results were similar although slightly higher than post subjective tests. We were not satisfied. Each student seemed to have a working knowledge of his, her own term but the others' terms were somewhat elusive. We decided perhaps the visual efforts should be shared verbally as well for more complete communication.

Sue's speech is understandable although she has a profound loss and naturally relies heavily on visual means to learn. She did well even in the first evaluation attempt with only four errors but the more complete second approach yielded her a perfect score. Perhaps the most positive outcome of all was the improvement of Sue's self-confidence in using her speech. She was so proud of her work that she shared it without hesitation.

With the second method of evaluation the class results were impressive too. Of the eleven students in the class, ten had perfect scores and one had a D-. Ironically the student who did poorly was the only class member who did not complete his picture. Could it be that his lack of participation in the total class effort resulted in his low achievement? The evidence is too scanty to make such an assumption but the involvement, pride and feeling of common purpose felt during this activity was an exciting experience for me. The students have asked for more and needless to say more sessions integrating art and science will be planned for this group. Their response was enthusiastic and they felt special in a positive way. One student commented, "That was the easiest A+ that I ever earned!"

THE FOUR "R's" (READING, WRITING, ARITHMETIC AND ART) PLUS SCIENCE

Mary Chilton

Teaching Area. Art Including the Mentally Retarded

In this report, the art teacher describes ways a book-making activity can make learning and reinforcing math, science, reading and expressive writing skills fun. Additionally, this group of students further developed many art skills through their work on the project. These skills included printing, folding, cutting, measuring, designing, identifying basic geometric shapes and stitching. As the reader may already know, these art skills are important to other academic learning as well.

I teach art to middle school students in Geneva, Illinois, a lovely suburb about thirty-five miles from Chicago. In our school we have two classes of children with varying degrees of mental retardation. These children are drawn from an area consisting of five school districts known as Mid Valley Special Education Cooperative. My project was done in the seventh-grade room of Ms. Colleen MacKay. The fifteen children range in age from twelve to thirteen and have abilities around the third- to fourth-grade level.

These students were working on creative writing and composition skills. They needed a place to put their personal thoughts, so we decided to make a booklet. The skills needed were many and varied. This booklet would provide an opportunity to help reinforce the classroom activities with measuring, counting, following directions, and shape and color discrimination.

The two books in which I was most interested were done by "Q," a thirteen-year-old with low third-grade ability who also has visual perceptual difficulties, and by "K," a thirteen-year-old boy. K has a mild form of cerebral palsy in addition to mental retardation.

The first day the class came to the art room, both K and Q were very noticeable. K was extremely excitable, was unable to sit still and was very vocal. Q was quite a talker, was restless and seemingly unable to settle down to work. Her lack of auditory discrimination was evidenced in her inability to comprehend and follow directions in a large group activity. The first thing we did was to make name buttons to wear in class so I could become better acquainted with the children.

On his design K made fun of a boy in his group I did not want to encourage K's anti social behavior so I did not make his button

In the next art class we began to discuss the many choices that had to be made starting with the selection of wallpaper for the booklet cover. Next the children had to measure the wallpaper so that the cardboard used for stiffening would fit correctly Q had great difficulty in following these directions. This was a problem for her all along the way. After measuring and folding along the lines we applied glue and pressed. This was especially difficult for K who is quite hyperactive and wants to be in six places at once doing seven things. His behavioral pattern of verbal outbursts and hyperactivity caused definite negative peer reaction.

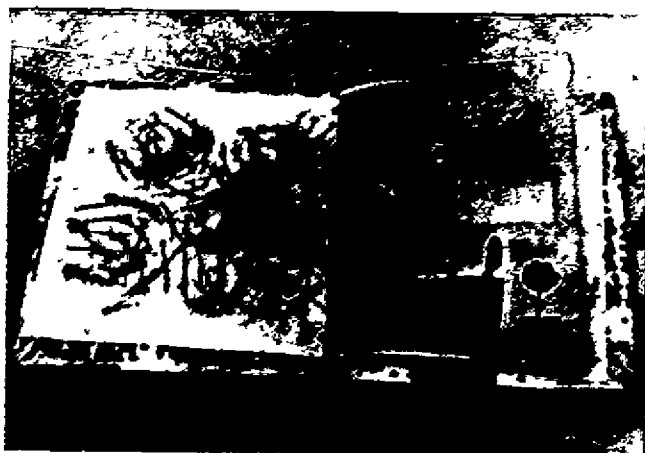
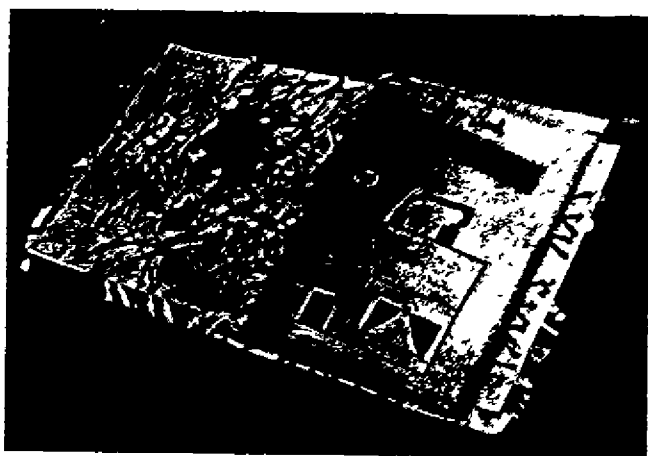
The next step was fun for all but a problem for Q who again had trouble with directions. We used geometric shapes and lines to make our block prints which were used for the inside cover of the books. The children experimented with color and shape before making their crucial decision on what to use. Q mixed the colors on the trays and blocks while others needed the pure colors. Needless to say they were upset and did not hesitate to let Q know of their displeasure. However, Q was the one who discovered that she could make new patterns by twisting her block on the paper. This exciting discovery gave her an opportunity to demonstrate her abilities and to shine a little. From this time on Q began to show more interest in her work.

The class as a whole also showed a definite improvement in social interaction. They shared colors and stencils and then all pitched in to do a super job cleaning up.

While the prints were drying everyone got busy with spelling in order to plan the titles for their books. After some practice, each child wrote his/her title and his/her name in his/her book. The next discussion concerned a decoration for the title page. Everyone decided what he/she wanted and proceeded to use markers and colored pencils to complete his/her ideas.

At this time Q really became interested in doing a good job. Now she watched and checked with the teacher to be sure she didn't make mistakes. K also demonstrated remarkable self-control as he drew his house of two chimneys. He very carefully planned just the right places for the red accents.

Next the children had to count out twenty pages for their book, fold them and have them punched. Their last choice was a color of yarn that matched or contrasted with their book. They had to thread their needle sew the book together and then tie a knot and bow. Much to my surprise K who had earlier made fun of those at his table, now was anxious to help. He helped others to thread the yarn and held his finger in several knots. He stayed at his work area, didn't bother his neighbors and made all improvements over his previous



These books were made by two students from a class for mentally retarded children. One of the students is a thirteen-year-old girl with visual perceptual difficulties. The other student is a thirteen-year-old boy with a mild cerebral palsy involvement (the house with two chimneys). This project provided opportunities for various activities: measuring, gluing, block printing, spelling, writing, counting and sewing.

behavior. Meanwhile, Q was better able to follow the directions given her. I found that she was better able to comprehend the activity when given individual attention and help. She still finds it difficult to function when faced with many distractions and voices.

This was a successful project. We were able to develop math, science and language skills by means of a creative experience which made learning fun.

ART AS A POSITIVE ENVIRONMENT FOR THE LEARNING DISABLED

Jean Tamminga

Teaching Area Elementary Art Including the Learning Disabled

This report focuses on some of the positive aspects of having learning disabled students integrated into a regular art class. We suspect a key factor in this successful integration is the good rapport between the art and special education teacher. Here, the art teacher relates the results of a very successful integrated art and social studies unit in which her sixth-grade students studied heraldry and created their own crests and related sack puppets. These two specific lessons were imaginatively prepared by the art teacher from two basic artistic processes covered during our Art for the Handicapped Workshop.

Teaching elementary art in two Cicero public schools affords me the challenge of exposing four hundred students to the wonders of creativity and expression. These students range in age from five to thirteen years of age and include one group of intermediate grade learning disabled children who are presently integrated into a sixth-grade art class. Prior to this year, the students in the learning disabilities class were a group unto themselves and I had them as a special class for three years. Accordingly then, I have had a chance to assess their progress over a long period of time and will include such observations about T and J, the two learning disabled students I have chosen to include in this study.

T, who is eleven years old and in the sixth grade, has evidenced a major deficit in visual modality (spatial orientation and sequencing). Information secured from the special education teacher reveals a gross motor visual conceptualization problem, fine motor-poor body image laterality problems, and a slow auditory motor response. Socially, it was noted that T was slow to process social cues and, although not verbal, nonetheless was a participant. Integration was recommended in physical education, music, art and possibly mathematics. It was further stated that T needed an auditory teaching emphasis. My observations see T as a very imaginative, eager, industrious student, fully capable in all art media.

J is ten years of age and in the fifth grade. Records on J indicated a fine motor laterality problem, inconsistent reversals and visual-motor difficulties. He, too, has a poor body image and poor spatial awareness. Like T, J has a problem interpreting social cues. J's auditory

channel appears to be the strongest and it was recommended that he be integrated into art, physical education, music and library. My observations see J as a somewhat timid, yet eager, participant. Although I evidenced some difficulties with manipulation of materials (e.g., cutting cardboard, pinching clay), he nevertheless completes a project with good results and is highly motivated in each task. Both T and J are integrated into my sixth-grade art class which meets for ninety minutes once a week, and they participate in the regular curriculum.

Included in that present curriculum as a result of the Art for the Handicapped Workshop, I selected two particular art activities for the entire sixth grade, Marker Drawing On Foil and Sack Puppets. The foil project, being showy and professional looking with its sparkling color, appealed to me, and, therefore, I felt it would also appeal to the students. It is a success-oriented project—it looks great whatever the design! Besides that, the idea of this technique combined with a personal crest is unbeatable! Accordingly, the project was presented as making one's own personal Heraldic Crest (like knights of old), showing important facts about one's own heritage, personal activities and desires. The class was encouraged to design their own crest to depict ancestry, parent occupation, favorite activity and so forth. Sketches were made on newspaper, and after approval, cardboard and heavy duty foil were given to each student. Sketches were transferred to the foil either by re-drawing (with pencil) or by placing the sketch atop of the foiled cardboard and tracing over the lines of the design. Once the design lines were etched into the foil, permanent marker coloring was applied as desired.

Every student had a successful project. T and J were no exception. T's crest reveals the snakes he likes to catch, his mother's work activity of sewing paper into books and his uncle's telephone lineman job. T planned his space well, a considerable achievement considering a major deficit was noted in his spatial orientation and sequencing. The step-by-step process of developing the art project certainly served to reinforce proper sequencing—discussing possibilities, planning an idea, sketching that idea on paper, securing materials, preparing cardboard (with the foil shiny side up and folded over the cardboard), taping, transferring the design to foil, coloring in areas, drawing texture lines on design and, finally, explaining the symbols to the viewer. T has shown remarkable progress in his art work since last year, when shapes were random, not contained, and when color was applied in blotches, not controlled. T was enthusiastic and industrious in this project, completing the example enclosed as well as a second, finished crest to take home along with material to make a third.

J too eagerly approached his project. He chose to make his crest like that of the old English knights (a display was on the board). He

labored over his sketch of a bear copied from a large photograph. However, the bear apparently couldn't be contained in the space of the knight's shield so it was omitted on the final work. Nonetheless, his spatial awareness problem received a positive boost from planning the use of a given space and the experience of drawing small details benefited fine-motor practice, which I apparently needs. Like T, I took home materials to complete a second crest.



Two sixth-grade learning disabled students designed these crests as the result of a unit on art and heraldry. The particular combination of art materials (i.e., permanent marker drawing on silver foil) was especially suited to the social studies unit and was a strong positive motivational factor.

The second project presented to the class was Sack Puppets. This project is a good introduction to the concept of the third dimension and emphasizes creativity. It also affords experience with a variety of media such as paper, pipe cleaners, felt, yarn and cloth, and it uses many techniques including cutting, pasting, bending wire, drawing and problem-solving regarding placement of parts.

In addition, while puppet making requires thinking and planning, it also affords the element of spontaneity as development occurs. The ninety minutes of class time flew by as students enjoyed creating their puppets, which included Sesame Street characters (Big

Bird, Cookie Monster, Hawaiian dancers, and drummer (yarn hula skirts swaying), blue-janed teen-agers, witches, angels, beavers, bunnies, and a shining knight and a winged dragon. The knight and the dragon were I's and T's and I managed to rescue T's dragon from being 'slain' in order to include the samples. Acting out little skits adds to motivation for creating the puppets in the first place. Of course T's dragon, having wings as well as arms and legs, probably could have gotten away on its own. This puppet evidences remarkable symmetry in placement of body parts. T asked me to cut the pipe cleaners he selected (wire cutters or heavy scissors needed here) but he did all of his own assembly complete to the deep red, fire-spitting pipe cleaner jutting from the mouth.

T's knight puppet sports silver armour complete with helmet and visor. He asked me to cut the cardboard to support the shield. I also suggested the cardboard for the top part of the helmet which I covered the foil. From the Marker Drawing on Foil project, I remembered that he needed a permanent black marker to make the eyes, nose and other lines of the visor to stand out. I had placed the arms in good proportion and ready for action, with a sword in one hand and a shield in the other.

One additional important benefit from the puppet project was the social interaction it created. Each student enjoyed showing and sharing his creation to others, resulting in positive conversation. A compliment from one's peers is most rewarding.

In summary then, the two art projects tried were very positive experiences for the students and for myself. In view of the fact that T and I are included in a group of twenty-two children, they work pretty much on their own except for the observations, suggestions and assistance given to all students. T and I rank among the most productive and enthusiastic members of the class. It has been exciting to see both of them gaining control over their individual visual and perceptual problems. Behaviorally, too, they fit into the regular class, relating very well with their peers in conversation and action.

That T and I have made such fine progress over the past three years is most certainly due to their dedicated special education teacher. She has encouraged a good rapport with me and that has undoubtedly been of benefit to the children. That same warm rapport also exists between the children and myself. Hopefully I've helped them see their world a little better through art and, after all, that's what education is all about.

Resources

Mrs. Kathleen McCauley, Special Education Teacher, Lincoln School,
Cicero, IL

Mr. George Capper, Principal, Lincoln School, Cicero, IL

Activities in Art by Jose D. Colchado

Large display mural of English crests, magazines, pictures

Completed examples of project to be done.

THE INVISIBLE HUMAN BODY

Stella Davenport

Teaching Area. Language Arts Including the Learning
Disabled and Behaviorally Disordered

In this report the teacher presents an exciting variation on the life-sized portrait. Because the activity relates directly and concretely to the individual student, it has an added motivational factor. Through the activity, the student must research the internal body parts and their positions and proportions, as well as build on his cutting, gluing and drawing skills. Thus the activity is an ingenious integration of art and science.

As a language arts teacher, I work with a group of students between the ages of eight and thirteen. The children with whom I work have learning disabilities and behavior disorders.

The purpose of this project was to provide a student, John (not his real name), the opportunity to use art as a means to study the human body. John is nine years old. He is large for his age, has difficulty making friends, lacks locomotor proficiency and has poor eye-hand coordination. His work habits are poor and he is incontinent (after a physical examination it was determined the latter is emotional and not physical).

My first goal in working with John was to find a time when the two of us could be alone to work on the art project. He had read the chapter in the third-grade health book and was very excited about starting the project. Once it was started he was very eager to spend any free time working on it. We did most of the work during recesses.

My second goal was encouraging John to "think big" and improve his cutting skills. Earlier in the school year he had difficulty in getting his scissors to cut paper (I tried the scissors and they worked perfectly), therefore activities using the scissors are needed.

Another goal was to have him create something uniquely his own. This creation, I hoped, would lead to an understanding of the body parts and their functions.

In the Art for the Handicapped Workshop in E. St. Louis, leaves and melted crayons were sealed between waxed paper. So, using waxed paper, construction paper of various colors, magic markers

and glue, John made his own invisible body similar to the one in the health text

I cut two sheets of waxed paper longer than John's height and overlapped them about an inch. A hot iron was used to seal the overlapped area thereby making one sheet of paper wide enough for us to trace around his body with a black marker.

Next the body parts were cut and glued inside the outline of his body. Usually several drawings of each organ were made. Although he tried, he constantly complained about his drawing skills. His first drawings usually were much too small to use (approximately one fifth of the size). He realized this when they were placed within the outline on the waxed paper.

I could see that he needed more guidance, so instead of giving him a large sheet of construction paper, he was given a piece that was approximately the size needed for the organ. He then tried to make the organ as big as the paper. This technique worked much better although he had to be constantly reminded to try to make it as large as the paper.

At times he became frustrated. When this happened, we would stop a minute to look at the example in the text and talk about how he might draw it.

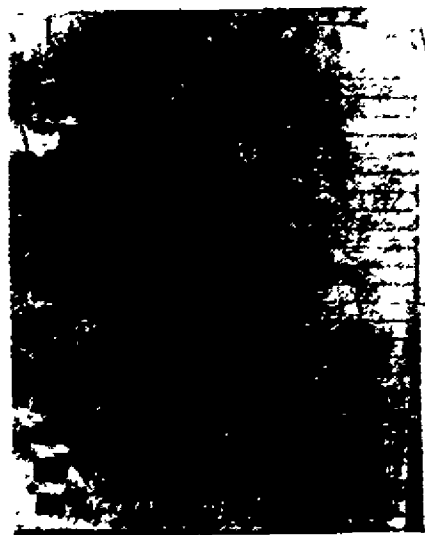
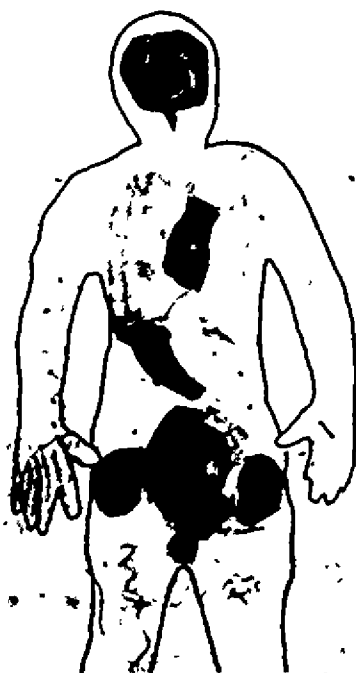
When the organs were drawn, he managed to cut them out but found it difficult to cut along the lines drawn. Near the end of the project, he happily commented on his improved ability with the scissors.

The body parts (brain, larynx, stomach, lungs, heart, pancreas, liver, gall bladder, large and small intestines, kidneys and urinary bladder) each cut from a different color of construction paper, were glued in place. Red and blue magic markers were used to draw in veins and arteries on the legs and arms.

The entire sheet of waxed paper was then covered by two more strips of waxed paper. A hot iron sealed the paper together and John had his own invisible body.

A small example of each color of construction paper was glued to lined paper and the name of each organ written beside it to identify the body parts. Cutting these small pieces of construction paper was extremely difficult and when he became frustrated, he resorted to tearing instead of cutting.

The project helped John's self-concept. He proudly told other children who were curious that we were doing something special and would tell them about it later. Others questioned him about the project and this pleased him. It did enable me to spend time alone with him and give him the attention he seeks. Hopefully, this project improved John's ability to use a scissors and made the study of the human body more meaningful.



In this unique adaptation of waxed paper lamination health
 science material were effectively and enjoyably integrated to
 enable a nine year old boy with learning disabilities to
 understand body parts and their functions

BOY, WAS I SURPRISED!

Bonnie G Watts

Teaching Area: Special Education, Intermediate
Trainable Mentally Handicapped

In this report, the special education teacher describes the results of a less structured approach to an art activity with a group of trainable mentally handicapped children, ages nine to twelve. It is a fine documentation of a 'freedom within limits' approach and the way this approach can spark spontaneous expressive language in children. We commend the teacher for her willingness to try this approach—one with which many teachers may not always feel comfortable. The results of this approach speak for themselves.

As a special education teacher trainable mentally handicapped (TMH) level, I teach at Douglas School, Springfield, Illinois. It is a public school which serves a population of around eighty-eight, mentally handicapped students—ranging in age from five to twenty-one years old. The IQ levels of our students range from around fifty to fifty-five to anywhere below this. The faculty consists of seven teachers, and each has a self-contained classroom in which socialization, self-help, language skills, basic readiness skills and all daily living skills are stressed. We have a traveling art teacher one day a week, a traveling music teacher two days a week, and a traveling physical education teacher who is in the building each morning for two hours. We try to incorporate these various classes into our regular work since each 'special' class is not provided daily.

My classroom is comprised of ten TMH students ranging in age from nine to twelve years old. Besides having low intelligence, some of my students also have problems controlling their fine and gross motor skills (difficulty walking, keeping balance, difficulty eating, cutting, pasting, coloring) and problems controlling behavior (inability to control feelings of frustration, etc., thus they act out by hitting, spitting, throwing chairs). Most of my students have relatively short attention spans and some have unintelligible speech at times.

Many times we do art projects throughout the year. Generally they are things done to reinforce skills we are stressing—color recognition, coloring, tracing, cutting, gluing, sequencing, size relationships and shape recognition.

Because of the insight gained from our first Art for the Handicapped Workshop I decided to be more hang loose in my approach with amazingly wonderful results! Jose Colchado began our workshop session by placing our groups on another planet. He allowed us to create a creature using newspaper and our imaginations. The only dimensions given us were time and our own creativity. We had basic information to create a being from newspaper which could survive in given conditions. Surprisingly all groups did very well. Therefore I decided to try this type of an activity with my trainable mentally handicapped class.

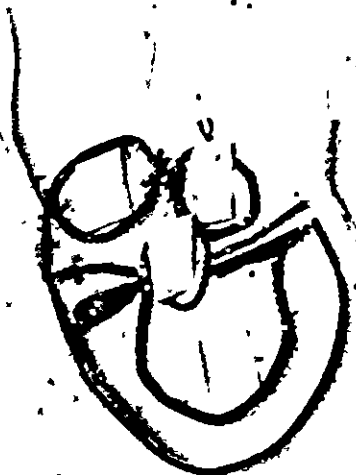
The Zany Zoo book was read to my six students. Attendance due to weather provided another reason to explore a new idea. I then had the students retell the story to each other so I could determine their retention of the tale. I then set out some familiar and some not-so-familiar art materials on two tables. These included all colors of construction paper, all colors of construction paper squares that were 1 x 1, pipe cleaners, glue, scissors, yarn, small paper plates, crayons, pencils and white styrofoam chips. Then the class reviewed all the pictures of animals from The Zany Zoo. Instructions were then given for the class to use any and all things on the table to make their favorite animal in the zoo. They could use any combination of materials they wished. To let them have a completely self done project I sat at my desk - out of the way - and did not look at any of their work while they worked. What wonderful results!

The goal of this project was to determine retention of story details and to increase attention span. It was also to reinforce students independent use of all the art materials available and to reinforce fine motor ability. The art activity also helped to reinforce their concept of body shapes and figure ground relations. Another goal was to encourage a freer approach to the art experience on the part of students who up to this time had been familiar with a more structured approach.

The interest level of the children was quite high. I had set aside fifty five minutes for this lesson including story time. After a very involved sixty five minutes I had to call the activity to a halt to clean up to go home. The children were very excited about their pictures.

The higher functioning students triggered the use of some materials such as pipe cleaners, yarn, etc. If one student would use an art material, another would want to. One wanted to make a rabbit, several then made rabbits—all in their own way though. Thus all are inclined to compare various methods.

In picture A B C D E and all other names have been changed) made a rabbit, a big rabbit for the zoo. He's got whiskers and ears and two big teeth for carrots people give him. Bobby was the one to start the rabbit theme.



A



- These two zoo animals were created by a twelve-year-old trainable mentally handicapped boy (top) and a twelve-year-old Down's syndrome girl (bottom). The boy remarked about his work: "He's got whiskers and ears and two big teeth for carrots people give him." The girl said this about her picture: "Baby Watts' big tree, big girl feeding rabbit." Obviously the art activity triggered spontaneous language.

In picture B Mary first drew a rabbit looked over and saw Bobby had pipe cleaners and small paper squares and proceeded to doll her rabbit up. Rabbit Watts—big tree—big girl feeding rabbit. Mary was very proud of her work and was one of the last ones to finish.

In picture C Jimmy made a cat. To describe his work Jimmy said: "This is a cat with ears and whiskers. Here's the sun, pointing to the yellow circle, and a star, red yarn, 'cause it's the best picture I ever drew." Jimmy is a rather high functioning student in my room and was very pleased with his creation. Jimmy also did picture D. It's an elephant with too big a nose—and too fat. He was not very pleased with this picture and thus did not want it hung.

Picture E was done by Ricky—a boy who has a very short attention span and difficulty with fine motor skills. He worked long and hard to create his "L-tunt" as he called his picture. He was VERY proud.

Picture F was done by Emily. She went into great detail on where her rabbit—lower right hand corner—was to live until he gets to live in the big Easter basket in the sky with all the eggs he can eat.

I might mention that cats and rabbits were NOT in the story—but Bobby said during the story he wanted cats and rabbits for the zoo. As my student who is somewhat of a behavior problem was absent this day, Bobby and Jimmy are two of the higher functioning students in most areas, but all the children seemed to do quite well on this project. During story time the next day the class chose to retell the zoo story using their own pictures and their own words. The story was totally changed, but the concept of animals in cages and people visiting the zoo was retained.

In conclusion, I learned from this lesson. I found that by structuring the parameters of an art lesson and providing basic skill instructions, my trainable mentally handicapped students can be somewhat creative and produce enjoyable works in their own right without having a totally structured lesson. I definitely am anxious to try this again with my class.

Editor's Note: It was not possible to include all the visual examples. However, the examples are related in individual statements. All were different, unique artistic statements.

Resources

Art for the Handicapped Workshop Dr Frances E. Anderson Jose Colchado and Pat McAnally

Birdwell, Norman *The Zany Zoo*, 1963

Colchado Jose *Activities in Art*, Developmental Copyright 1978

Early Childhood Curriculum for the Handicapped SIRSEA
'Southwest Illinois Regional Special Education Association
Cahokia Illinois 1978

CARTOON ENLARGEMENT USING THE GRID METHOD

Carolyn Henry

Teaching Area, Math Including the Educable
Mentally Handicapped and Learning Disabled

This report by a participant who is a teacher of secondary-level learning disabilities students describes a method of integrating art and math. Although there will be debate from some art educators about the seeming lack of spontaneity and creative expression inherent in this kind of activity, there are several important factors that cannot be overlooked. First, students in general and, more often, those with a handicapping condition at this age are very self-conscious about their work. Thus any technique which can overcome this self-consciousness and can involve students is an important instructional strategy. Moreover, when students become involved to the extent that they are no longer self-conscious about their work, but rather are actually proud of their work, a significant change in self-attitude occurs. Finally, students who can overcome their inability to draw recognizable subjects via the grid method or some other method, such as photography, can go beyond these methods to create mature compositions by rearranging these enlarged 'borrowed' forms. In fact this is how many contemporary muralists work. Therefore, the editors advocate an approach which meets the student at his, her level of need—in this case the need to produce recognizable drawings with a minimum of frustration. Of course, the key is to encourage students, once they have mastered the technique, to go farther and to design their own compositions using this process.

Having a master's degree in art education with certification and several years teaching experience in special education, I am well aware of the role directed art experiences can have in the education of handicapped students. Presently, I teach math, grades nine through twelve to classes of educable mentally handicapped and learning disabled students at the Langhorne Edison Complex in Springfield, Illinois. The administration is both supportive and encouraging of all efforts to expand the knowledge and creative potentials of handicapped students.

Directed art experiences can be used to teach initial or deficient

skills. Art can also be used to reinforce any math concept in a new and highly motivating way.

In the past I have used cardboard weaving, construction paper weaving and string art to help students understand and practice ruler measurements. This year I wanted to try enlarging cartoon pictures using the grid method which would enable each student to have manipulative practice with the ruler in a practical application. This activity was used to follow up and reinforce a unit on English ruler measurement.

This art experience lasted one week. The students were a day ahead of time to bring in their favorite cartoon picture. The day we were to begin I supplied extra funny papers and comic books for those students who were forgetful or unable to find a picture they liked. I also provided a step by step example of a cartoon picture which had been enlarged by the grid method to provide motivation and direction. Almost every student approached this art experience with a positive attitude. I did have some students express concern about their drawing ability. However, constant encouragement and the structuring of this grid method was effective in calming any personal uncertainties. The following is a daily diary of events.

Monday—Students taped cartoon pictures to notebook paper, drew quarter-inch grid squares on top of their comic with pencil, and then numbered each square across the top and down the left side.

Tuesday—Students decided how large their picture could be blown up in relationship to the size paper on which they wanted to draw it, and then began drawing an appropriate sized grid system onto their drawing paper.

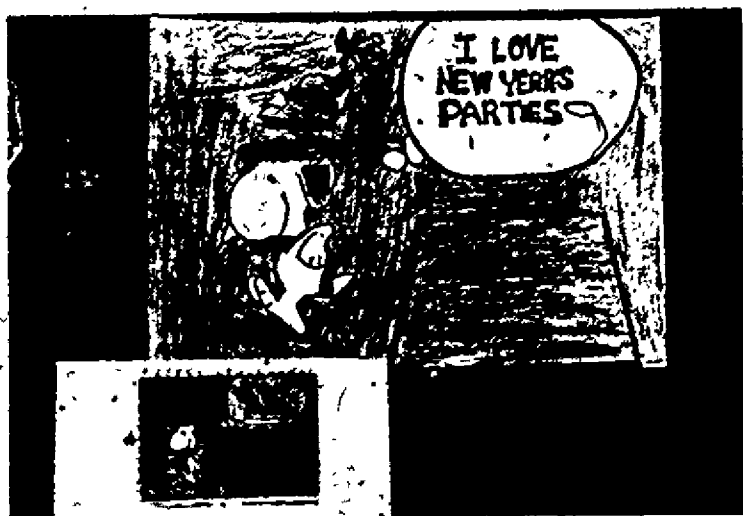
Wednesday—Students began drawing their picture square-by-square lightly with pencil.

Thursday—Students continued working on their drawings and then began outlining details with a black marker. Efforts were made to encourage neat and attractive lettering. After each student finished the outlining procedure, he/she began erasing all grid lines from his/her paper and then could trim his/her picture to its appropriate size.

Friday—Students colored their drawings with attention to neatness and good coloring techniques using water color pencils. Each student was allowed to select colored construction paper and was shown how to make a simple background mat for his/her own drawing. All finished work was shown and admired by classmates and was displayed on a large bulletin board at the back of the class. Some students decided to have their pictures laminated by the cooperative school library.

This art experience provided a refreshing break from the sometimes tedious academic realm of mathematics. It helped each student strengthen his/her self-image through a positive creative activity, which provided a pleasing finished product of which most students were very proud. It should be noted that much individual help with each handicapped student is necessary to assure success with this art experience.

From the results of this art experience with handicapped students it is possible to see how directed art activities could be of specific value in teaching practical mathematical concepts to special children. Ultimately, art can provide enjoyable life experiences, a sense of creativity and self worth, build spatial concepts, visual perception and verbalization skills, besides reaching the student on a basic sensory-motor level through sensory stimulation.



This enlargement of the smaller cartoon shown to the left was done by a secondary level learning disabled student during his math class. This activity was a very motivating way to teach the use of a ruler. Students' natural hesitancy to draw was eliminated. The important part of the art experience is the way students use this technique to compose their own drawings using several parts of other drawings.

Resources

Altman, C. J. *Art for the Exceptional*. Boulder, CO: Pruett Publishing Co., 1971.

Koslow, F. A. *Therapeutic Creative Art Unit for Children with Learning Disabilities*. *Academic Therapy*, 7, 1972.

Lowenfeld, V. *Creative and Mental Growth*. 3rd edition. New York, N.Y.: MacMillan Company, 1957.

FROM THOUGHTS TO REALITY THROUGH ART

Dianne Cinkovich

Teaching Area Teacher's Aide for Third, Fourth and Fifth Grades
Including Behavior Disabilities, Learning Disabilities,
Hearing Loss and Cerebral Palsy

This account by an aide who teaches art part-time illustrates the tremendous value which art has in transforming abstract ideas and concepts into the more concrete, therefore, more understood form. This process is demonstrated via several activities, including mapmaking, researching and recording historical events in proper sequence. Ways in which the simple fold and dye activity can assist with following directions, sequencing and writing are also discussed. The results are impressive in their own right, and additional evidence of the value of art is provided in the postscript written by the regular classroom teacher.

I am a teacher's aide in the Roanoke-Benson Multi-Unit located in Sowers Elementary School, in Roanoke, Illinois. I teach art on Thursdays and Fridays in the Multi-Unit (a combined fourth and fifth grade) and I teach art in the third grade once a month.

During the last three weeks I have been working with a boy, Nick, who has mild cerebral palsy and is classified as a child with learning disabilities. In addition to working with Nick, I have been working with seven other handicapped students. The lessons were used to reinforce material covered in their social studies. These students have several handicapping conditions, including learning disabilities, behavioral disorders and severe hearing losses.

The Multi Unit is an integrated unit created by combining five teachers' homerooms consisting of either all fourth or all fifth graders. These students remain in their respective areas for reading and language. All remaining classes are taught with a mixture of fourth and fifth graders.

Area Number Four, in which I work, consists of below grade-level readers. The art class is set up to accommodate the low-level reader. I divide the class into small groups of seven, and plan lessons aimed to help them with sequencing, recording, perceptual training and eye-hand coordination. These things are accomplished while the child is concentrating on making an artistic statement. By careful planning, results are encouraging and are immediately rewarding to the child.

The following are experiences with children from special

education low level readers art and a regular class of social studies They will illustrate how THOUGHTS can be brought to REALITY THROUGH ART

The first experience I would like to share is one with the special education class of which Nick is a part The art project was planned to prove that a globe was better than a flat map To illustrate, I cut a grapefruit in half and cleaned out all the meat and membrane Then I drew the northern hemisphere on one half and the southern hemisphere on the other half By placing the grapefruit halves together, I made a globe The children recognized the globe and I had their attention completely After accomplishing that small feat I then stated that a globe was better than a flat map

Now they began to question how come and why? To prove the point I mashed the grapefruit flat This caused the grapefruit to split We then talked about the changes that had taken place Nick still was not convinced so we blew up balloons and drew with magic markers portions of the globe Letting the balloons down slowly and pressing, Nick noticed that the relationships of the land masses were changing After the balloons were put away, I asked how globes were better than flat maps Everyone could tell me, including Nick This activity took about thirty minutes

The social studies class in the regular setting also had been learning map skills They were using a regular textbook for the first time and were not showing much understanding Their teacher, Mr. John Byrne and I decided to add some spark with an art project I prepared a lesson on reading material they were supposed to have covered on maps These lessons were about historical trade routes and needs for new trade routes

We started by counting off into groups of five Then each group was assigned a question Group one Why do we have maps? Group two What was the first kind of map? Group three What was the first trade route to the East Indies? Group four Why did they change their route? Group five What new route came from the need to change?

The groups were told they could draw any kind of picture to tell the answer to their question The individuals in the groups could work independently or as a group All groups except one had to research their textbooks Soon answers were found and the children started drawing their pictures

A piece of muslin was divided into five equal parts and numerically identified with the question Each group was then supplied with fabric crayons to color their work Each child found excitement in drawing and coloring their version of the historic past

Children in corresponding numbered groups then ironed on their designs As the first one was completed, it was met with ooo's and aw's

While making an artistic statement with line and color on maps, the children also learned how to do research using their text and to record events in sequence. Not only did they learn the answers to their assigned questions, but because of wanting to see each other's art work, they asked questions of one another. This questioning led to sharing of information each had acquired.

Social studies took us on yet another adventure in the area of maps. The special education class of Miss Barb Landes, and particularly Nick, one of her students, were needing some help to understand that Roanoke, Illinois, did not make up the whole world and that not all land was flat (rather, that there are mountains, hills, plateaus and lakes). This material had been presented during the class using more traditional teaching methods, but there was a need to make the information more concrete.

Through this need, the relief map project was developed. Boards were cut into fourteen and one-half inch by sixteen and one-half inch rectangles. The United States and Mexico were outlined in black marker. Then each child was allowed to pick several pieces of



Students were having trouble understanding basic map concepts. This relief map was one of several types of art projects constructed by a group of fourth- and fifth-grade students with learning disabilities, behavior disorders, hearing losses and orthopedic handicaps. This is a graphic example of ways art can bridge the gap between the abstract and the concrete in social studies.

different fabric. Using a three-foot by four-foot relief map, Miss Landes went over the different land masses with the children.

Then I gave them some watered-down white glue in which to soak their pieces of material. After squeezing excess glue out of the material, the children could manipulate it into mountains, hills, flat lands and plateaus. We discovered that Nick did not know the difference between flat and hilly. By tracing his fingers over the flat areas and hilly areas on the relief map, Nick soon learned the difference. At first I had to show Nick how to form his mountains, but soon he was doing it independently.

Being able to manipulate the materials with their hands to form mountains, hills, etc., the children were able to understand the world beyond them as well as helping them to differentiate and recognize different areas on a regular map. These students were given a written test on this material and most scored over ninety percent.

Leaving the world of maps and entering the world of reading, we find our next art experience in the area of folding and dying. Since the art class participated in this activity, I worked with Nick on a one-to-one basis at first. I had one completed model to show Nick; then I worked along beside him, showing him step-by-step what the sequence was to be. Instead of folding the material, Nick crumpled it. He then dipped the same area into all three dyes available. The colors of the dyes had been chosen for esthetic value. To help Nick realize that there was a certain sequence, I had him stop and write each step down. Next he completed each step. In the end he proclaimed, "Wow, I made something really nice."

Four days later when the art class met and did a fold and dye activity, I gave the instructions once and then illustrated each step. After the children had folded and dipped the material, they laid it down on a prepared piece of white paper. Next the children were asked to write instructions on how to do their particular design.

The next day we lifted the designs off the white paper. The children were pleased and amazed to find the print left on the white sheet. I told them there was a mystery about our prints. Soon someone found a picture in another's print. Then everyone worked on finding the mystery in his own print. We all enjoyed seeing what pictures and patterns we could find.

I asked the children to read their directions on how to make their designs. Could they make the designs from their own directions? Everyone agreed they could not. So each child rewrote his instructions so that another person could follow them and come out with good results.

With Nick mainstreamed into this art class, I got to repeat this activity with him. Nick remembered how to fold the material instead of crumpling it. He did remember how he got his design and could relay

that through writing Sequencing and pattern search each were necessary skills that were used and therefore strengthened

The closing activity I will share with you is one of particular importance to Nick. He had never been able to retell a story in proper sequence without prompting until we did a chalk puzzle together. Nick read the story aloud, then he and I drew out the main ideas in each paragraph on pre-cut poster board in chalk. The board was cut so that the pieces would fit to make a train. After we were through, Nick could tell us the story from beginning to end.

Truly after these experiences, I am convinced the teacher has a valuable tool in art which can help transform thoughts into reality.

Postscript

Ms Barb Landes, I I teacher.
Roanoke-Benson, IL

Dianne's ideas and projects with my special education classes have helped to convince me that art can be an effective tool in helping children grasp concepts in the basic content areas. Two projects were especially helpful. When we were studying map skills, Dianne helped the children acquire topographical skills by constructing mountains, plateau, prairie and coastal regions from material squares dipped in glue. This concrete representation constructed by the students themselves gave the students a deeper understanding of topographical concepts than could be acquired by discussion.

Another highlight came in reading. One of my students, Nick, had never been able to retell a story he read without verbal prompts. Together, Nick and Dianne drew a chalk puzzle which Nick put together. He retold the story in correct sequence with no verbal prompts. This is quite an accomplishment.

Dianne's patience, concern for the children, enthusiasm and planning have added to the effectiveness of the lessons. I appreciate her help and hope to continue the use of art in the classroom.

Resources

- Art for the Handicapped Workshop, Dr Frances Anderson, Pat McAnally first two sessions in January
Activities in Art, by Jose D' Colchado, Developmental Copyright, 1978
Bible, God, Version set forth 1611 A D
Art League, 1978

THE SHAPES AND COLORS

Martha Esper

Teaching Area Special Education, Educable Mentally
Handicapped and Learning Disabilities

In this report we gain some understanding of the many opportunities that must be provided so that a learning disabled child can have enough motivated practice to retain basic information about shapes and colors. It takes time, patience and a lot of practice for learning to be effective. Art is one vehicle through which basic concepts such as color and shape names can be learned. Moreover, art can offer powerful motivation, both through active manipulation of materials and through a varied use of different tools and processes.

* * * * *

As a special education resource teacher, I work with fifteen children at Slade Elementary School in E. St. Louis, Illinois. The children with whom I work are learning disabled and educable mentally handicapped.

The learning disabilities classes and the educable mentally handicapped classes have many different children. An average resource room of twenty to twenty-five children contains twenty to twenty-five unique individuals with abilities and disabilities. Therapy for a child in a classroom of ten or in a resource room of more must include a highly motivated system of alternatives. It must be structured enough so that the teacher knows exactly how the child's learning processes are developing and understands how each activity affects the learning process. I must know the individual abilities and disabilities to the point where I can predict how the child will deal with the learning activities that are presented to him.

The art presented here offers exactly the defined structure that is needed for the learning disabled child and for the educable mentally handicapped child. Also, art activities are correlated with academic concepts.

Mike is one of my new students this year. He is only seven years old. He functions at the level of a five year old and is repeating the first grade.

Mike is described as a child who seems to have a negative attitude toward school. Mike is a friendly and quiet child with a performance score within the low average, or dull normal classification of intellectual ability.

One important goal is for Mike to achieve success at the readiness level in reading. One task in reading readiness that he must accomplish is the identification of shapes and colors. In order to prepare Mike for the art project, he was given a review of colors and shapes. These review lessons were done in a two-week period, thirty minutes each day.

I held up the primary colors from a box of crayons and named each color for him. He was asked to repeat the colors. Mike was asked to locate the primary colors in the room. I.e., a red coat, black paper and a blue book shelf. I held up the crayons again and asked him to identify the colors. He had forgotten the color blue. I repeated the color blue and asked him to locate two objects in the room that were blue. Mike was given a ditto sheet with two circles on it. He was asked to choose two primary colors from the crayon box to use in coloring the circles. The colors he chose were blue and red.

Mike was asked to identify the shapes from the previous day. He was able to identify the circle. I presented and named objects that were the basic shapes (square, rectangle, triangle) and presented large cardboard models for him to trace as he said the names.

Mike was shown a shape on the overhead for twenty seconds. The shape was then covered and the child identified the shape of the object shown.



After a series of lessons on shape recognition and color identification, this seven year old learning disabled student was given an opportunity to apply his new knowledge in an art activity. In this drawing on foil, the artist included several circles and squares and most importantly, integrated them into a coherent composition.

After the two-week period, Mike was ready for the art activity. The activity I used to reinforce his identification of colors and shapes was the marker drawing on foil. Mike was given a piece of cardboard and aluminum foil. He covered the cardboard with the foil and then taped it down on the back. He was instructed to follow directions. He used a pencil with a rounded point to mark the foil with the shapes. The shapes were used to indicate the area to be colored. Mike colored the shapes with the permanent markers. I used the markers as another chance to help Mike with his color identification. Mike was very excited about using the markers. He seemed to be creative with the shapes he had done. He made other pictures from the shapes. The markers helped motivate Mike, since he does not get to use markers very often.

Resource

Activities in Art, Jose D. Colchado, developmental copyright 1978

ART AS AN AID TO REASONING, MEASUREMENT AND PLACEMENT ORDER

Emil R. Proska

**Teaching Area: Art Including the
Educable Mentally Handicapped**

Art activities not only focus on personal expression and the creative process, art activities also can emphasize measurement and proportion. In this report of a junior high school art class of fourteen educable mentally handicapped students, the art teacher demonstrates how problem solving and logical reasoning are major outcomes of a challenging three-dimensional paper construction project

I accidentally met a young man recently who is now a freshman in high school. He came to my art class as an eighth-grade special education student who had behavior problems. These problems were exhibited in violent eruptions of temper, throwing stools and fighting. He proudly told me that he was taking drafting and that he was very thankful that I had taught him how to use a ruler. He said that he remembered everything about getting lines straight and parallel and how to do perspective. All the time I thought he had learned nothing. His parting words were, "Don't let those kids get to you, Mr. Proska."

They always do, but do I really get to them? I hope the following is an example of one of the ways I did get to my students. The activity is an example of an integrated art and measurement activity requiring placement and reasoning. It occurred during my educable mentally handicapped intermediate-level art class.

This study group is comprised of fourteen students, ages ten to twelve, with difficulties in speech, emotional control, motor skills and eye-hand coordination. One student is sullen and silent and others are argumentative and talkative. Attention span with some is extremely short. Expectation and success levels are very different for all students.

However, even with these diverse abilities and handicaps, the entire group works willingly at art activities. Therefore, an art project was selected that might help students improve the weakest of abilities, that of abstract reasoning. Other learnings that should be included are following simple directions, manual controls, use of a ruler to draw a line, use of mathematics, use of rhythm and repetition and, finally, the technique of using a pattern in different ways.

By trial and error or through discovery, the students were to recognize an error while planning and to make corrections. The plan was for the students, working with a flat paper and folding it to create a three-dimensional model, to construct a two-story building with a slant roof and ten windows and two doors.

Work periods consisted of forty-five minutes each. A partially-completed model was shown to the students to arouse interest and also to give them some idea of the results expected. Each student was given a pre-cut pattern of the building which showed peaks and fastening tabs.

The total second forty-five minute period was used encouraging the students to complete the texture of the building, to cut the windows and doors and to attach the roof.

Folding on the lines after they reasoned where to make them appeared to be more difficult for the girls than for the boys. Two of the girls had to be assisted to get them folded in the correct place. Rad, a withdrawn boy who could not or would not reason out the placement of the doors and windows without the assistance of the model, was the only student to figure out that putting in tissue for the windows could be done more easily working with the paper flat than after the building was folded into a three-dimensional position. He also was able to create a good texture for wood and stone. At the same time, Tony, who is considered one of the less able students in class, finished his model before anyone else. He became impatient with the glue process and insisted on using a stapler. He had trouble making the cone cap fit the tower, so he reasoned out how to cut a V into the cone so it would match the roof slant of the main building. This solution was a remarkable feat for him. While Tony is less able with regular school work, he always works very quickly with art. He wants to get finished no matter what! His example is the darker one.

At the end of a one-and-a-half-hour work time, only Tony had completed the entire project. Four others had the building folded and glued and the others were still in the process of folding. Finally, three students had still not completed the texture problem. They had been very busy teasing each other while working. I have observed that this type of teasing is a common characteristic. All of the students want to finish the project, which is a remarkable carry-over since this will involve three weeks time. The project is only done during art periods.

However, at this time the students were not instructed in regard to folding procedures. Instead, they were given one rectangle shape that represented the size of the windows and another for the doors. They were then to plan the placement of these for a two story building. This was a skill challenge as well since they had to trace around the pattern with a pencil. It required ten windows and two doors.

As students were working, they were reminded that this was to be

a folding model and would show four sides of the building. Folds should not occur through the windows. To help them reason this out they were shown how they could use the ruler to drop vertical lines on the plan at the point where the peak roof and the flat wall met. There was an indicator cut there created by the tab. Then they were shown that if a line were drawn horizontally on the plan, it would help them locate the fold for the tab.

Locating the position and dropping the lines was difficult for the students. Discovery was really taking place in regard to the plan and its use. The students recognized that some doors or windows were not positioned very well and therefore had to make changes. The idea that ten windows were required had to be reinforced several times.

It was very difficult for the students to visualize wood and stone texture. This concept had to be taught on an individual basis by demonstration and explanation as to how repetition of a line creates a pattern. Considerable encouragement was necessary to get the students to stick with the work of drawing these patterns of stone or wood. They were beginning to get in a hurry and lose patience with the project. It was time to stop the project for the first forty five minute period.



These paper castles were completed by two boys in an intermediate class for students with low mental abilities. This project included work in design, measurement, placement, folding, cutting and gluing.

Students were told, not shown, that windows could be cut in different ways completely out, made to open on the side, made to open in the middle and act as shutters. Window space would be replaced with tissue. They exhibited extreme difficulty with the idea of dividing the space with two opening shutters. The doors did not give them the same difficulty. All but one student had located the doors on the bottom of the plan and therefore were able to cut slits and make the door open.

The students had to be taught how to make a cylinder and how to make a cone even though they were eleven years of age. How much they will retain from this experience is only guess work. Hopefully these students will also feel the way my former eighth-grade student did about his art learning experience.

PAPER WEAVING

Mildred Scott

Teaching Area. Special Education, Primary Educable
Mentally Handicapped

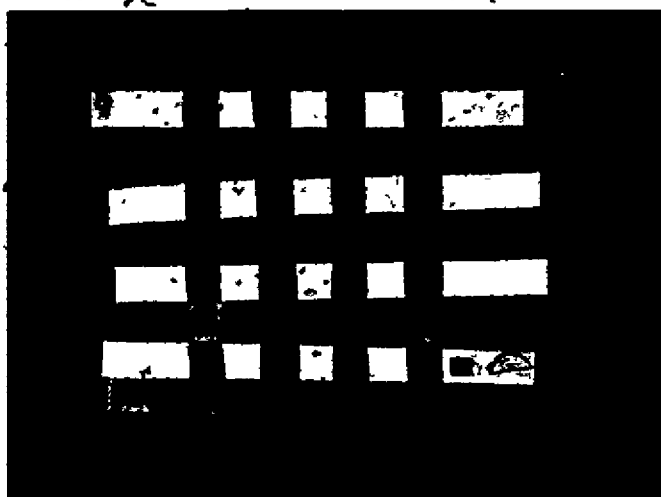
In this report, the teacher discusses ways to teach specific language concepts through an art activity. Paper weaving is often considered by art educators to be a less "creative" activity because it focuses on teaching a basic skill. It is important whenever a teacher is developing such basic skills to provide choices within the basic art instruction and to provide opportunities for the learner to go beyond basic skill development to demonstrate the skill through individual creative use of the skill acquired. Here the teacher provides such choices through the activity.

My project was done at Sheridan School in Bloomington, Illinois, as part of my weekly lesson plans. The children I work with are mentally retarded, their ages are seven through nine. Art is part of the weekly curriculum for my children. Since we are self-contained and we do not have a special art teacher, I have art at least twice a week and sometimes three times for forty-five to fifty-five minutes at a time. Since the children are slower paced in their learning and their accomplishments, I find art to be an avenue for the release of their feelings. It was their work, their ideas and their effort that went into the projects. Most of the children usually are very proud of the end product and are eager to take it home to share with their families or with their bus riders and bus driver.

Although the project was done with all nine of my children, I focused on Tillie. She is eight years old. Tillie is very active, about twenty minutes is the longest that she can sit quietly and work. She is in constant need of praise and reassurance. Tillie, at the age of three, was placed in the hospital as very undernourished. Upon leaving the hospital, she was placed with her aunt, uncle and their three children. She attended our preschool special education class, one-half year of kindergarten and about nine weeks of first grade, before entering my class. For the last year and a half in my program, I have seen constant improvement in her work.

The children in my program have failed many times in regular classes. I feel that by the time they are placed with me, the number of failures outweigh the successes. These children need activities in which they can succeed. Art is one way to overcome some of their past

experiences of failure. One of the concepts on which we were working during this lesson was *over* and *under*. I do many things to try to get the children to understand *over* and *under*. I have them go *under* a chair, roll a toy car *over* the table, place an eraser *under* the table, hold a book *over* a chair. In weaving, they actually see the pattern *over* and *under* makes. Also, they were to choose three colors that would make a nice pattern. We talked about what makes a good design. Upon completing the mat, the children counted the number of strips they used. How many strips do you have all together? How many strips of each color?" I asked. Some of the children discovered the geometric shape that the weaving developed.



A simple paper weaving can teach a lot of things, such as counting, language, reading readiness and fine motor coordination. This weaving was created by an eight-year-old mentally retarded girl in a self-contained classroom.

The children were to make a place mat for themselves to be used at their Valentine party. Each child was given a pre-cut piece of paper that was to be used as the main part of their mat. They were to choose strips of two colors to do the actual weaving. As a class, we talked about the *over*, *under* concept. I demonstrated it by actually showing one strip of paper being placed *over* the first attached strip and *under* the second. This was continued until the individual strip was woven across the paper. We then examined the finished product having the children repeat the words "*over*" and "*under*" as I pointed to each strip. The children were then told to pick up their mat and one strip of

paper. We all started together by going over the first, then under the second, warp strip. While we completed the first strip, we said out loud either "over" or "under". After that they were told that they could use their strips to make a design going under and over. Each child worked at his own pace and was free to ask for assistance when needed. They needed a lot of help in doing the second strip because of the pattern alternation.

Since we are a small group, I like for them to sit on the floor in a circle so that I may be of more assistance and assist a little quicker than if I had to walk all around the room. Tillie kept asking for help as she wove her second and third weft strip. By the time she started her fourth one, she was able to complete it by herself. She was very proud of her mat upon completion and wanted to do another one, but there was not enough time. One little boy was having an awful time, so I assigned Tillie to help him by saying "over" and "under" for him.

I feel that the children had a better understanding of the concepts of over and under. They were delighted to see the color pattern into which their weaving developed. Their mats added a nice feeling to our Valentine party. I could see a sense of pride in the children as we prepared for our treats.

Resources

Past experience

The Developmental Learning Material Weaving Mats

A CHRISTMAS PRINTING ACTIVITY

Janis F. Weaver

Teaching Area. Special Education, Physically Handicapped

This report by a teacher of physically handicapped children describes several types of printing activities that can be adapted for students who have very limited use of their hands. If students cannot cut their own shapes for use in stencil or sponge printing, a variety of pre-cut shapes can be prepared by students or adults who do have the ability to use cutting tools. In using this approach, it will be important to offer several choices to each student, choices in terms of a variety of shapes, colors of paper for printing and colors of tempera to be used in the actual printing. Printing can assist the student in further developing his/her abilities to sequence from left to right (important for reading readiness) and to develop pattern concepts which are important for the development of more abstract mathematical concepts.

This report was written by Janis F. Weaver, a teacher of the physically handicapped at John F. Kennedy School in E. St. Louis. Illinois Kennedy Elementary School includes grades two through five with two classrooms for physically handicapped children. The children in the physically handicapped rooms range in age from five to fourteen years. Many of the physically handicapped children are mainstreamed with the regular elementary students at Kennedy. Some of the handicapping conditions which these children have are hemophilia, cerebral palsy, muscular dystrophy and *spina bifida*.

My field assignment was done with Jeffery, a ten year-old paraplegic. Jeffery is a cerebral palsied child who is spastic. He wears long legged braces and is confined to a wheelchair. He is able to walk by using a walker. Jeffery has very little use of his left hand, but he has been able to compensate. He used both hands to move his wheelchair along, but his right hand is doing most of the work.

Jeffery is a very attentive child. Although he only has the full use of his right hand, he is an enthusiastic worker. My purpose in the activities was to provide experiences of self-expression for Jeffery, along with motor development. Other concepts to be worked on were color perception, shape discrimination and visual motor integration.

Many of these concepts are important in reading readiness and in writing. Jeffery has many problems in these areas, he has perceptual problems and fine motor problems.

After the Thanksgiving holidays, we started talking about the coming of Christmas and what we would like to make for Mom and Dad for presents. Many children said they would also like to make Christmas cards this year. One child mentioned he would like to give his parents something he made all by himself.

We decided to make Christmas tree ornaments, and the children would print their own wrapping paper, using tissue paper, sponges (Christmas tree shaped), and tempera paint. In addition to correlating the Christmas wrapping paper printing activity to reading readiness and writing (form perception or shape discrimination, and color discrimination), this activity can also be correlated with social studies. This is the time of year we will be talking about Christmas customs in other lands and in the United States. Jeffery decided he wanted to use Christmas colors and chose green tissue paper. For a child like Jeffery who has mainly the use of only his right hand, this is a very good activity because it requires motor involvement, color perception and shape discrimination.

Jeffery informed me that he liked to paint and he was anxious to get started. As he dipped the sponge shaped like a Christmas tree in the tempera and started printing on the tissue paper, his face lit up with delight. He had a big smile. He really enjoyed the activity.



This is a sponge printing done by a ten-year-old cerebral palsied student who has limited use of only one hand. The shape he used for printing was prepared for him by someone else, but all other design decisions were made by him. The teacher related this activity to a social studies unit on Christmas here and overseas.

Jeffery identified the colors we used and also the shape he saw in the Christmas tree print, which was a triangle. Jeffery works very slowly and rests his left hand on the table as he manipulates the materials with his right hand.

Next, we did another printing activity. Jeffery decided he wanted to use an angel stencil to make a Christmas card like some of the other children were making. This time Jeffery had to manipulate the paint brush to paint over the stencil to get it ready for printing on construction paper. His strokes were slow and deliberate and he worked very carefully. After he finished going over the stencil with the paint brush, Jeffery turned the stencil over on the construction paper and pressed. He said, "My Mama and Daddy are going to like my card." The children could write their own Christmas greeting inside the card.

In working with Jeffery, I noticed he always had a very serious expression on his face while engaged in an activity. But after he saw the results of his printing, his smile (expression) showed he was quite pleased with his work. I think Jeffery felt a sense of self-worth in being able to accomplish something himself. I feel art is an extension of the child doing the art work. The child is expressing himself and should be given the opportunity to do and complete his art work on his own.

There may be many modifications to be made by the teacher according to the child's handicap. In working with a child who is physically handicapped, it may be necessary to make many adjustments in an art activity. Since Jeffery is right-sided (his working hand is on this side), it is necessary to put all the materials on this side in order that he may reach them. The teacher should also make sure the physically handicapped child has a comfortable position for sitting. If the child is in a wheelchair, it is necessary to see that he is sitting close enough to the table or, if this is not possible, the arms of the chair could be removed so he can sit comfortably under the table. If none of these things work, the child could be given a tray table (a table that fits over the arms of the wheelchair in order to work). It may also be necessary to tape the paper in position so the paper doesn't move constantly, or help the child change the position of the paper or art project if needed.

INTEGRATING SOCIAL SCIENCE, SCIENCE, MATH AND LANGUAGE ARTS THROUGH ART

George Newlands

Teaching Area Special Education, Behaviorally Disordered

This report by a teacher at a correctional institution provides an extensive outline of suggestions for ways art can be integrated with geography and history through a map-making activity. A strong case is made for the value of art activities to motivate to enhance learning and to help establish good rapport between the teacher and the student.

I have been teaching educable mentally handicapped and behaviorally disordered children for the past eight years. My students are enrolled in the St. Clair County Detention Home for various reasons but mainly for breaking the law. Most students are critical of authority; many are unrealistically confident in their academic abilities. Due to their truancy from school, most of these students have fallen behind their peers in the various skills. The approach I have taken to teaching is best expressed by the following:

Tell me, I forget

Show me, I remember

Involve me, I understand

Because of the emotional stress placed upon a child (12-16 years old) entering the St. Clair County Detention Home, the prepared Individualized Educational Plan (IEP) is based upon the positive aspects of the child that will show he/she can achieve or be successful. In working with this type of person, I have found that by using art in various ways the child becomes more easily relaxed and is willing to work, not realizing he/she is learning. Rapport, which is essential, is established through art.

Three major objectives for this social science unit were developed. The students will:

1. Identify the states and locate each state on the map.
2. Identify the main products of each state.
3. Relate the products with the state where they are produced, developed, or manufactured by marking the concentrated areas for the products on the map.

In accomplishing the objectives, various activities occurred.

ART

- 1 Tracing, cutting and drawing of the states and products
- 2 Learning fifty-four products that are produced in the United States and marking the area of concentration of these products on a map

(Note The actual tracing drawing and cutting of material for a state or product was a reinforcement.)

SOCIAL SCIENCE

- 1 Learning the states by dividing them into geographic regions (i.e. Southern, New England, Middle Atlantic, North, Central and Western States to include Alaska and Hawaii)
- 2 Learning how the United States was developed, starting with the Colonies

SCIENCE

- 1 Showing the difference in climate for the various regions in the United States by using different symbols on the map
- 2 Learning the products that are formed in the mountain regions and conducting a detailed study on mining (discovering types of mining found in the Rocky Mountains versus the types found in the Appalachian Mountains)
- 3 Learning which minerals are found in the Rocky Mountains and which are found in the Appalachian Mountains.

LANGUAGE ARTS

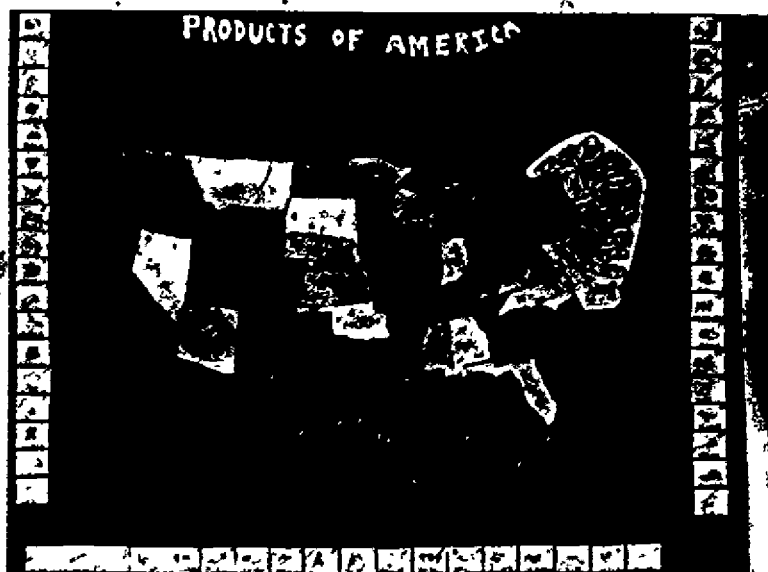
- 1 Writing and spelling of the states capitals and products
- 2 Using reference books to find specific facts and data about the states and products.

MATHEMATICS

- 1 Solving word problems to determine when the various states entered the Union
- 2 Comparing the square footage of the various states
- 3 Comparing the square footage of farms found in the East with the square footage of farms found in the Midwest and Plains States
- 4 Comparing the population of states by establishing a bar graph

To determine if the main objectives were taught, the students were provided with a blank United States map and asked to fill in the states and products found in each particular state. The result should indicate if the main objectives were accomplished or if that part of the unit should be repeated.

Note of Interest While cutting the material for the states, the students noticed that Michigan was divided into two peninsulas. Also they wanted to know why Florida got most of the coastline on the Gulf of Mexico while Georgia got none and Alabama got a short shoreline.



This visual illustrates the results of an integrated art and social studies unit on history and geography. The map and the smaller drawings of each state's major products was done by a group of junior high-age students who are enrolled in a correctional facility.

There are proposed activities or projects that can be subsequently used with this unit of work:

ART

- 1 Draw, paint or use clay to illustrate the type of vehicles and equipment used by Lewis and Clark in their trip west
- 2 Mark on a map the Sante Fe and Oregon Trails

LANGUAGE ARTS

- 1 Write the capitals of each state along with two important cities in each state
- 2 List the names and dates each state entered the Union

Psychologically, art has made a vast contribution to my class, as the majority of my students are not in the mood for conventional classroom teaching techniques. However, when art materials are introduced and the students are required to create or design a project of their own selection, they each seem to become a different, relaxed person because the end result is his and his alone.

Resources

Activities in Art, by Jose D. Colchado, 1978 (Section on Correlating Art Projects and Other Subjects—Printing)

Art for the Handicapped Workshop, Series 1978-79, Illinois State University

United States History Atlas, Hammond, Inc., 1971

ORAL COMPREHENSION, MEMORY AND SEQUENCING THROUGH ART ACTIVITIES—

Joseph T. Haefner

**Teaching Area: Title One Reading
Including Learning Problems.**

In this account, the reading specialist describes ways a simple art activity (waxed paper crayon laminations) can be used, in the best sense to help a hearing impaired student practice his oral comprehension, sequencing and memory abilities. All of these abilities are important to developing reading skills and the art activity offered a positive framework within which to practice these other academic skills. The student also was enlarging his own basic art skills repertoire. (Unfortunately the accompanying visual for this report could not be reproduced due to technical problems.)

This field assignment was done at Emerson School in Granite City Illinois. Since I am a Title One Reading Teacher, the art project was conducted in the class of one of my reading students. This class consists predominantly of children with learning problems, but also has children with hearing impairments, emotional and social needs and children who have been mainstreamed from special education classes. A remedial format is used in their instruction since the reading and math levels range from beginning-second-grade to middle third-grade level. Students' ages range from nine years to twelve and one half years. The classroom is self-contained and has one teacher instructing twelve students.

My student, whom I will refer to as EZ (these are not his real initials) is a hard-of-hearing child. EZ was born with a bilateral congenital microtia with a concomitant bilateral conductive hearing loss. He wears a body aid with a bone conduction receiver.

In a classroom setting the teacher has to speak loudly and EZ still gets confused. This confusion is more evident after oral group instruction or group explanation of classroom assignments. He will begin his work and, upon completion, he will have done the assignment incorrectly. Effort is made by the teacher, while teaching and while assigning work, to face EZ, who has mastered the skill of lip reading. He is also given individual instructions, and care is taken to see that he understands what is required of him by the classroom assignments.

Having failed repeatedly in school, EZ accepts not knowing what is going on and occasionally turns down or turns off his hearing aid and sometimes chooses not to pay attention during class. His reading level is 2.8 and his math level is 3.3. EZ's overall level of cognitive functioning is within the low average mental ability range. His mental age is two and one-half years old.

In my opinion, art activities are fun even if what you create would be classified as good, bad or indifferent. It gives me a feeling of self-worth and self-satisfaction. Transmitting these same feelings to my students are worthwhile goals for any learning activity.

My specific goal for EZ with this art activity was better oral comprehension. It afforded me the opportunity to give verbal instructions in a specific order. In doing this, EZ needed to use memory and sequencing. An additional benefit derived from this art activity was vocabulary enrichment.

In this paragraph I will describe the classroom procedure during the waxed paper and crayon laminations art activity. Since the class had previously studied leaves, we took a short field trip to collect the needed leaves for this project. I then explained what was meant by a waxed paper and crayon lamination and provided a visual example to be hung upon the chalkboard. I distributed scissors, crayons and waxed paper for each student. Each student shaved his selected colors with the scissors. Next, I demonstrated where the leaves belonged in relation to their drawings if they were to be used as tailfeathers of a turkey.

The students proceeded to take their leaves and place them upon their waxed paper and crayon shavings. Having made this arrangement, a second piece of waxed paper was placed over their arrangements. An iron was used to melt the crayons and seal their pictures. The construction paper was passed out and each student traced the shape of a turkey on this piece of paper. We cut from the inside of this paper around their tracing. This left an opening in the construction paper in the shape of a turkey. The students then pasted their waxed drawings to the construction paper. This left them with a finished turkey picture which they trimmed down to a desired size and shape. These were put up on the windows which allowed the light to shine through. The finished products made very beautiful Thanksgiving decorations.

Upon completion of this art activity both EZ and teacher were tired, but this feeling of tiredness was coupled with a feeling of a job well done. During this activity EZ had to pay very close attention not only to my verbal commands but also to my physical movements. He attended to the tasks at hand with great concentration and diligence. The mood of the room was joyful. Everyone was willing to share not only their things, but also their time by trying to help each other do the

best possible job. EZ's greatest thrill was being allowed to use the iron while melting the crayons. This responsibility offered him a great sense of pride. Cutting the form out from the inside of a paper proved tricky for EZ since he had trouble staying close to his traced outline and since he had a very limited skill in the use of scissors. He also learned what happens when you choose mostly dark colors and have too many crayon shavings.

This art project also afforded EZ an opportunity to work with materials found in his environment but in a new way. Oral vocabulary, being one of his weakest areas, was enlarged during this art activity. In summation, EZ could see his turkey picture and realize he did it by himself. This realization made him proud and you could see this in his face and actions.

ART AND THE BILINGUAL CHILD

Kathy Lilly

Teaching Area: Bilingual Tutor,
Kindergarten and First Grade

This report describes several ways art can be used to facilitate informal language expression. This expression is especially difficult for students who have language problems, and the power of art to motivate a student is evidenced in this account. Additionally, the teacher relates one way to teach a science concept (melt) through a simple art activity.

We all know how self-defeating it is to have ideas which we cannot explain. It is even more discouraging to a non-English-speaking child in an American school.

I have been involved with children of this description since the start of the school year 1978-1979. I am a tutor working with the Bilingual Program, which is part of the Special Education Department, of Springfield School District #186.

This report is part of the requirements for the Art for the Handicapped Workshop provided through a grant from the Bureau of Education for the Handicapped. It will include information about the Bilingual Program and the children involved, the objectives of the art activity, and the process, results and recommendations for the activity.

I work with five non-English-speaking children. Each child receives one hour of individual instruction each day, five days a week. Two of the children are enrolled in kindergarten half day programs. The other three children are centered in the first grade classrooms at Lincoln Elementary School (classified as a first grade center). These three children spend the remainder of their day in a regular classroom setting, with two of these children receiving other supportive services besides those offered by my program.

All of the children have language handicaps of varying degrees. Because the majority of their nucleus family do not speak English, the children's command of the language centers around the help received at school. The school personnel, especially the classroom teachers, are sensitive to the language difficulties of these students and supportive of their efforts in language acquisition. This atmosphere has encouraged informal conversation with these children and greatly helped their self-image.

The broad objectives of the art activity I conducted with four of the

live children were the same. The specific goals I hoped to accomplish with one particular child as a basis for this report will be explained later.

All of the children need to learn linguistic elements in an ordered sequence which is reinforced through frequent practice. But more importantly, they need to gain a feel for the language through informal means. Art can fulfill this need in bilingual children. My first goal, to promote conversation through questions, problem solving and experimentation concurs with this statement. For a young child,

art becomes a problem-solving experience for the child; he must make decisions about the content and nature of the product, the media to be used, and the degree of representation or abstraction to be employed. As the child progresses in his ability to respond to the cues provided by the adult, he will identify each successive problem in his attempt to express his perceptions and will try tentative solutions and evaluate them.

The study of science is important for all children. It helps them to realize that living things and the environment change all the time. Science education emphasizes the process approach which allows children to develop skills in observation, description, problem solving, classification, seeing relationships, logical reasoning and inferring. My second goal, to facilitate understanding of the concept melt, would hopefully develop the skills listed above, as well as a general interest in science.

With the objectives of the art activity as a background, I will outline the profile of one particular child. I also will explain the process of the art activity.

Ling-Ping is a seven-year-old Korean boy on whom I expressly wanted to focus my attention. Even though he has been in the United States less than a year, he has made remarkable progress in English language acquisition. He is able to ask and answer simple questions on a variety of subjects. When he is unsure of his answer, he will say, "I forgot" or "I don't understand." Ling-Ping is eager and motivated to learn, mainly because his parents do not speak English and his younger sister has little language. He has shown much imagination and creativity both verbally and artistically. He is also receiving small group help with a reading specialist.

It is with this background information in mind that I chose the following art activity and goals to be accomplished. The art activity was waxed paper and melted crayon laminations. An extension of this activity was to mount the melted designs on five pieces of construction paper to make five snowmen puppets. And, as a further lesson, Ling-Ping was to learn the fingerplay "Five Little Snowmen Fat" (see Resources). These adaptations to the main art activity, waxed paper

and melted crayon laminations, would hopefully fulfill the goals to promote conversation through questions, problem solving and experimentation, to facilitate understanding of the concept 'melt', and to promote correct phonetic pronunciation and sequencing while learning the fingerplay.

The materials needed, included newspapers, iron, crayon shavings, waxed paper, construction paper, glue and popsicle sticks.

- 1 I started the discussion by showing Ling-Ping a bowl of snow and a cup with an ice cube. Both items had already started melting. He gave a few explanations of the process occurring, "It is making water," "It is snow." After it was established that the snow and ice were melting, I asked him what made them melt. He replied, "The sun makes them melt." When asked, "Why does the sun make the snow outside melt?" he replied, "Because it is hot." He was puzzled and hesitant in his answers. We established the idea that the ice cube and snow were melting inside the classroom because of the heat coming from the radiator.
- 2 We talked about an iron and its uses. Ling-Ping knew that "An iron is hot" and "You put it on clothes." But he did not know what would happen if the iron was placed on small pieces of crayon.
- 3 Next, Ling-Ping chose white, orange and red crayons from which to make shavings. After he finished shaving the crayons with scissors, he placed the waxed paper on top of the shavings and used newspaper as the final layer.
- 4 With help from me, Ling-Ping ironed the newspaper with an occasional look at the underneath activity. After the first sweep of the iron, he looked startled but gave no verbal explanation. When I asked him what was happening, he could not say. After cueing him, he said with amazement, "The crayon is melting".
- 5 While the waxed paper and melted crayon picture was cooling, I explained that he would mount five construction paper snowmen on the melted crayon picture. I then sang the "Five Little Snowmen Fat" fingerplay. Afterwards, I told Ling-Ping he could learn the song to share with others by using the five snowmen puppets.
- 6 Ling-Ping proceeded to trace and cut out five snowmen shapes from construction paper.
- 7 Then he added the features (hat, mouth, nose, eyes) to each snowman.
- 8 When the puppets were completed with all the features and sticks, Ling-Ping recorded "Five Little Snowmen Fat".

(It must be noted that Ling-Ping has good fine motor coordination with the scissors, knows his colors and does not always require a model to follow.)



These are Five Little Snowmen Fat. They were created by a seven-year-old Korean boy who has been in a bilingual program for less than a year. The art activity was aimed at teaching the concept of "melt" and to facilitate spontaneous language.

Ling-Ping did achieve the goals set up for the art activity to promote conversation through questions, problem solving and experimentation, to facilitate understanding of the concept "melt" to promote correct phonetic pronunciation and sequencing while learning the fingerplay.

After our hour of instruction, we walked into the hallway to return to his classroom. Ling-Ping was carrying the bowl of half melted snow. He stopped, took a handful of snow and placed it on the radiator unit. He waited and then exclaimed, "It is melting fast." A few days after the activity I asked him if the snow was melting outside. He replied, "No." When I asked why, he replied, "Why, because it is too, too cold, it is not sunny outside."

Experimentation was part of the process. When Ling Ping looked

under the newspaper after the first pass of the iron, he looked startled to see only part of the crayon melted. He responded by saying, "Oh, I see" and by ironing some more. Then he replied, "Now it is melting."

Problem-solving occurred when Ling-Ping had to place five cut-out snowmen on his waxed paper design so that they would all fit. After cutting out the snowmen, he had to decide what kind of features to add.

Ling-Ping talked more than usual during the entire art activity. At times he was eager to explain his work but lacked the proper words to do so. With encouragement, he formulated the following titles and explanations for his puppets:

These are "Five Little Snowmen Fat"

#1 is Jimmy the Snowman

#2 is Friend Snowman (the mouth is so small because he is very happy)

#3 is King Snowman (he is wearing a crown and has a pipe)

#4 is Silly Snowman (he has hat over his eyes and a big mouth)

#5 is Father Snowman (he has a big nose)

Ling-Ping was very excited with his puppets and loudly sang the fingerplay that I helped him learn. While cutting out the snowmen, he made up another song to the same melody using nonsense words about boats on the water.

I feel this art activity promoted more language acquisition in Ling-Ping. It also helped him express these new words through a medium that was new and exciting to him. And he profited in learning the concept of "melt."

This report by giving information about the Bilingual Program and the children involved, the objectives of the art activity, the process, results and recommendations for art activities proves that art is an integral part of the curriculum for the language handicapped.

Children learn by doing. How else can children gain experiences as a basis for language development? Children learn language best in real situations with concrete experiences.

Corcoran, Gertrude B. *Language Experience for Nursery and Kindergarten Years*. F. E. Peacock Publishers, Inc. Itasca, IL 60143. Copyright 1976. p. 143.

Leeper, Sarah, Hammond, Dales, Ruth, J., Skipper, Dora, Skiles, Witherspoon, Ralph L. *Good Schools for Young Children*. MacMillan Publishing Co., New York. Copyright 1974. p. 302.

Gonzalez-Mena, Janet. "English as a second language for pre-school children." *Young Children*, November 1976, p. 17-18.

Five Little Snowmen Fat

Five little snowmen fat, each with a funny hat Out came the sun and
melted one, what a sad thing was that Down, down, down
Four little snowmen fat, each with a funny hat Out came the sun and
melted one, what a sad thing was that Down, down, down
Three little snowmen fat, each with a funny hat Out came the sun and
melted one what a sad thing was that Down, down, down
Two little snowmen fat, each with a funny hat Out came the sun and
melted one, what a sad thing was that Down, down, down
One little snowmen fat each with a funny hat Out came the sun and
melted one what a sad thing was that Down, down, down

- Author unknown

WAXED PAPER LEAF AND CRAYON LAMINATION

Lynwood Schorfe

Teaching Area, Special Education, Learning Disabled
and Educable Mentally Handicapped

This report is a fine example of the way a simple art activity (waxed paper leaf and crayon lamination) can be used as a central activity in a science and reading lesson with a group of very special students, ages five to eleven. Additionally and of equal significance, the students learned a new artistic process and produced some beautiful work.

I am a member of the Supportive Learning Program at A O Marshall School in Joliet, Illinois. The program consists of two special education teachers, one assistant, one aide and thirty students. These students have been stalled into the program as educable mentally handicapped (EMH), educationally handicapped (EH), learning disabled (LD) or behaviorally disordered (BD). They are between the ages of five and eleven. Currently twenty-eight of these students are mainstreamed with A O Marshall's total population of five hundred students.

Sarah is one of my EMH students. She is mainstreamed with the fifth grade for all subjects with the exception of language arts. My language arts class consists of ten students in addition to Sarah. There are five LD students, four EMH students and one EH student.

During language arts class my students had been discussing the seasons. Special emphasis was on the current season which was Fall. As one of the culminating activities, we planned a field trip to the local park and nature center. In preparation for our trip, the students listed what they thought we would see. We also studied leaves. In the park we planned to visit, there are four prominent trees. These trees are maple, red oak, white oak and burr oak. The students spent some time each day working with the leaves from these trees. We talked about size, shape and color. We did sorting activities. The students identified leaves, matched leaves and described the leaves. On the day of our field trip we reviewed three worksheets that Ann Reed, my assistant, had drawn for the students. During the field trip it would be each student's responsibility to check off what they saw. It would also be their responsibility to collect at least six leaves. These leaves would be taken back to school and pressed in books overnight.

The day after our field trip was almost as exciting as our trip. The

students were anxious to see what they were going to do with the leaves they had collected. As each student entered the room, he or she noticed the supplies I had set out on the tables. When all the students had arrived, I explained the procedure for the art activity.

1. Place one sheet of waxed paper on a pad of open newspapers.
2. Arrange three to five leaves on the waxed paper.
3. Make crayon shavings by using a cheese grater or knife.
4. Arrange shavings on and/or around leaves.
5. Cover with a second sheet of waxed paper and several layers of newspaper.
6. Using a hot iron set at cotton, heat the entire surface of the newspaper until the crayon is melted and the waxed paper melts together.
7. Trim the edges of the waxed paper.



This crayon lamination was created by an eleven-year-old educable mentally handicapped girl. During this activity, the student was reinforced on colors and on size and shape relationships. As she arranged her leaves on the paper, Sarah spontaneously commented on her arrangement pattern: "Big, bigger, biggest."

Sarah was visibly excited. She smiled and carefully looked at her leaves. She selected three leaves, which she quickly identified as maple. She arranged her leaves in a straight line on her sheet of waxed paper and said, "Big, bigger, biggest." Sarah smiled at her arrangement, then moved to the next step, which was crayon shaving. She explained to me where each color would be, but did not specify the colors she planned to use. Then Sarah proceeded to work. She selected ten crayons from the crayon can. She set these crayons on the table and then arranged them in the order she planned to use them. Sarah then began the shaving process. As she worked, she talked half to herself and half to me. She would name the color she was using and where it was going. She was careful and tried not to allow any of the shavings to intermix or touch the leaves. Frequently she stopped to simply admire her work. When all her crayons had been used, she said, "There!" and viewed her work. When she decided everything was just as she wanted, she placed a piece of waxed paper on top and covered it with newspaper. She carefully ironed her work. Several times we stopped and held her work up to the light to see where it needed to be ironed (one spot did not adhere due to over-ironing). Sarah was pleased with her work. She smiled and commented on how pretty it was. Again she mentioned her order of big, bigger, and biggest. Then she trimmed around the edges in what she said was a wiggly line. I taped her finished product to the window. Sarah smiled at her accomplishment, then she started on clean-up.

Through this art project, Sarah was able to review colors, size, and shape relationships. She used fine motor control, visual discrimination, and auditory sequential memory (directions). Her self-concept was enhanced through both the completion of the project and her satisfaction with the project.

Resources

- Colchado, Jose. *Activities in Art*. Illinois State University, 1978.
Rathbone, Charlie. "Lookout Bingo." *Learning*, (7), 1978.

PAINTED STUFFED FISH

Charlotte Ginnetti Ponto

Teaching Area: Art Including the Learning
Disabled/Behaviorally Disordered, Educably
Handicapped and Educable Mentally Handicapped.

A three-dimensional imaginary sea animal is definitely a unique artistic creation as the reader will discover as he/she reads this account of the creation of one by a fourteen-year-old mainstreamed educable mentally handicapped student. In addition to providing opportunities for learning about artistic processes, the unit provided opportunities for the student to further develop her fine motor skills through sewing and her concentration abilities through following an artistic process through several steps

Artistic experience is central to the human being and where it is sleeping it should be awakened however modestly—for it is the person who will awake—and be strengthened and aided in his growth and development

—Mary Caroline Richards

Being an art teacher I find this quote to be most appropriate to my art program because I am concerned with artistic experience. I feel it is central to all human beings whether they are a child or an adult of average intelligence above or below. When I teach art I have this quote in mind. My concern is with artistic experiences rather than finished projects. Although art work is a by-product of the experience, providing the experience is the prime purpose of my job.

I teach art to sixth, seventh, and eighth-grade students, ages eleven through fourteen-years-old at Hufford Junior High in Joliet, Illinois. The school would be considered in the upper middle-class structure. I have each student for six weeks of every year they attend, which is three years. My art class size consists of approximately twenty-five students of which three to five are special education students.

Our special education program at Hufford includes students with these handicapping conditions: learning disabilities (LD), behavior disorders (BD), educationally handicapped (EH), and educable mentally handicapped (EMH), which is also known as the adjusted learning program (ALP). All students in these programs are mainstreamed into the practical arts, which are cooking, sewing,

drafting, woodshop and art, and also into the fine arts, which include physical education, music and speech.

The student I chose to observe and write about, I will call Chen E. She is in seventh grade and is thirteen years old. Chen is in the EMH or ALP program I chose Chen because she was at my side every step of every art project. EMH is used to indicate that the IQ score is 50 or above, and in spite of low school achievement and attendant difficulties, there is a reasonable prediction of some degree of academic success and eventual social and vocational independence in adulthood (Haring N.G., *Behavior of Exceptional Children*).

Chen was in a class of twenty-five students, of which six were in the special education program. She was the only EMH student in this particular class.

Chen was very enthusiastic about her art class and was very determined to work and complete all the projects assigned to the class. She kept up with the students as well as she could. Although she needed constant individual guidance, everything was done by her alone except for one step which was tracing around her drawing to make a second exact copy like the first one. I had to help her do that. I let her do it three times before I decided she wasn't able to do it, no matter how hard she tried.

My seventh-grade class usually does about three or four projects during the six weeks. The one project I chose to observe every step of the way with Chen was called 'Painted Stuffed Fish'. The project involved various creative and manipulative steps. Its purpose was three-fold: to paint, to stuff and to sew. Each student in the class was to create some kind of fish that was never seen or exhibited before. It had to be their own creation, but the fish had to have fish qualities. By that I mean the fish had to have parts on it to move and get around under water.

The students were to make up and draw three sketches with very decorative designs on them. One sketch was chosen for the final work according to the design and ability to sew and stuff. Chen's chosen design was an octopus-type fish with three legs. After the choice was made, each student then enlarged the drawing to fit the two-foot long paper.

The design had to have thick enough parts to be able to trace, cut, sew and stuff. I noticed that Chen had trouble enlarging her drawing. She had to do it a couple of times. Finally, it was similar to the original drawing so I let her cut it out. When cutting, she also lost part of her drawing but the loss did not matter. After completing the first fish, she had to trace around it to make a second copy. She had some problems with this step. She couldn't trace it exactly enough, so I helped her. After both copies were cut out, Chen's didn't exactly match. They were cut roughly, but they did match in a crude way.

7
All the while Chen worked on her project, the other students at her table kept encouraging her and telling her she was doing okay which, of course, encouraged her onward. I noticed something else about Chen while working with her. Besides her manipulative skills being below age level, she looked at things from the side and not directly. She never looked at me directly in the eye either. I don't know why.

After enlarging, cutting and tracing, the students started painting. Chen painted freely, not staying in any lines. She didn't want to paint with too many colors—just orange for the whole thing. I told her she needed a design that would use more colors, but it seemed she really couldn't understand. She said she would put purple dots on the orange when the paint dried. This idea was fine. She seemed to be satisfied with her fish. When she came in the artroom, she went right to



The project, "Painted Stuffed Fish" involved various creative and manipulative steps. This project, lasting one to two weeks, encouraged concentration, imagination, coordination, and decision-making. This particular sea-creature is the product of a thirteen year-old educable mentally handicapped girl.

her work and worked until she finished what she was working on or until clean up time. I kept reminding her about cleaning up and she did very well with it.

The final step in making the fish was sewing and stuffing it. I had to sit with Chen and show her how to sew. She would sew awhile and then have to be reminded how to go with the needle on the top or bottom. She would sew a little, then stuff with crunched-up newspaper, sew again and stuff a little until completed. Shellac was used to seal and preserve the fish.

I found that Chen, like many other students, enjoyed working on her previous projects but when she was finished with them, no longer cared or related to them. She left them or just forgot them. While Chen was working on her fish, she devoutly kept track of it and was very concerned about it.

I also observed that Chen was very unsure of herself when we did our projects not only this one, but others as well. She never thought she would be able to complete or even do some of them. But when they were finished, she seemed relieved and pleased that she had actually finished them. She made a point of always asking if she was caught up. She wanted to make sure she did all the projects that the class was doing.

This project being a long-term one of one to two weeks, was good for concentration, using imagination, helping coordination, making choices and decisions, following through with one step before continuing with another, being aware of motion concerning underwater creatures and, besides all this, sharing. Chen learned to share supplies, ideas and duties with her table partners (usually three to four at a table).

This project can be done with special education and average students from fifth grade on up to the eighth grade. My BD and LD students loved this project, mainly because there were so many different steps. As soon as they got tired of drawing, they cut, then they painted and then they sewed.

APPENDIX A

Art and the Impaired Child: Some Selected References

- Allrutz, C (Guest Editor) Art education and special education (also entire issue) *Art Education*, December, 1975. 28(8) (Journal of the National Art Education Association, 1916 Association Drive, Reston, VA, 22091)
- Anderson, F E *Art for all the children A creative sourcebook for the impaired child*. Charles C Thomas, Publisher, Springfield, IL, 1978 (301-327 E Lawrence St, Springfield, IL, 62717)
- Anderson, F E, and Barnfield, L.S. Art especially for the exceptional *Art Education*, May, 1974. 27, 13-15
- Fukun, Shiro *How can I make what I cannot see?* New York Van Nostrand, Reinhold Publishing Co., 1974 (450 W 33rd St, New York, NY, 10001)
- Hollander, H C *Creative opportunities for the retarded child at home and in school* Booklets 1-6 New York. Doubleday, and Co., 1971 Booklets (1) Getting started (2) Finger painting and printmaking (3) Drawing and painting (4) Clay and other dimensional media (5) Stitches (6) Woodworking and odds and ends (Garden City New York, NY, 11530)
- Hoover, F L. *Art activities for the very young* Worcester, MA Davis Publications, 1965 (Printers Building, Worcester, MA, 01608)
- Insights. Art in special education Educating the handicapped through art* Millburn, NJ, 1976 (445 Wyoming Ave. Millburn NJ, 07041)
- Kramer, E *Art as therapy with children* New York Schoken Books, Inc., 1971 (200 Madison Ave., New York, NY, 10016)
- Lewis, H P (Editor) *Art for the preprimary child* Reston, VA The National Art Education Association, 1972 (1916 Association Drive, Reston, VA, 22091)
- Lindsay Z *Art and the handicapped child* New York Van Nostrand Reinhold Publishing Co., 1972 (450 W 33rd St, New York NY 10001)
- Lavano-Kerr, J, and Savage, S Incremental art curriculum model for the mentally retarded *Exceptional Children*, November, 1972 39, 139-199 (Journal of the Council for Exceptional Children 1920 Association Drive, Reston, VA, 20091)
- Packard, S, and Anderson, F E A shared identity crisis Art education and art therapy *American Journal of Art Therapy* October 1976

- 16, 21-28 (6010' Broad Branch Road, NW, Washington, D.C. 20015)
- Rogers, J. R (Editor) (Entire issue) Art education, art therapy The New York State Art Teachers Association Bulletin, May, 1978, 28(3) (3789 E River Road, Grand Island NY, 14072)
- Rubin, J. A *Child art therapy Understanding and helping children grow through art* New York Van Nostrand, Reinhold Publishing Co 1977 (450 W 33rd St, New York, NY, 10001)
- Sherrill, C (Editor) *Creative arts for the severely handicapped* Charles C Thomas Publisher (301-327 E Lawrence St, Springfield IL 62717), in press
- Silver R *Developing cognitive and creative skills through art* University Park Press (233 E Redwood St, Baltimore, MD, 21202) 1978
- Voigt, R (Editor) *Art and the exceptional student* Metropolitan Cooperative Educational Service Agency, 1977 (M-CESA 2268 Adams Drive NW, Atlanta, GA, 30318)

Additional information related to art and the impaired child can be obtained by writing the following

- Wendy Perks Executive Director, National Committee Arts for the Handicapped, Suite 805, 1701 K Street NW, Washington, D.C. 20006
- American Art Therapy Association, 428 E Preston St, Baltimore, MD, 21202
- Illinois Art Therapy Association, Ms Jesse Vichs, Public Information, 6444 N Glenwood, Chicago, IL, 60626

APPENDIX B
Illinois State University
Departments of Art and Special Education
ART FOR THE HANDICAPPED
Workshop Needs Assessment—1978-79

Name _____

Teaching Area _____ Art _____ El Ed. _____ Special Ed _____

Indicate your geographic area _____

Specify student handicapping conditions _____

_____ Ages ☒ _____

To help us plan our workshop segments, we need to have some information from you, the participants. Please read the questions carefully and give considered thought to your responses. We thank you for your time in responding to these questions. Please return the completed questionnaire in the envelope provided AS SOON AS POSSIBLE to insure a place in the workshop. All other details relating to your enrollment in the ISU graduate course, ART FOR THE HANDICAPPED (389.36, one hour on a pass/fail basis, fees paid by the grant) will be handled during the first workshop segment (Friday evening). A letter accompanies this needs assessment with details about the times and location of the workshop.

- 2 In my art class, my non impaired students do not easily socialize, make friends, discuss or interact with my handicapped students (Check appropriate response)

☐ Yes, this is a problem
☐ No, this is not a problem
☐ Does not apply

- 3 In my art class my handicapped students do not respond to the same classroom management approach I use with the non-impaired students, but I cannot have two different sets of rules for the same class members (Check appropriate response)

☐ Yes, this is a problem
☐ No, this is not a problem
☐ Does not apply

- III We need to know what problems (if any) you might be having in teaching art to children with handicaps. Please list your three most pressing problems (the first is the greatest problem. Be specific as to situations etc

1 (Greatest Problem)

2 (Next Most Pressing Problem)

3 (Third Most Pressing Problem)

Explain any other problems you might be having

	don't know	know in context	know and use	could explain to others
orthopedically impaired				
cerebral palsy				
spasticity				
athetosis				
epilepsy				
grand mal				
petit mal				
hemophilia				
behavior disorders				
behavior modification				
shaping				
modeling				
reinforcing				
acting out				
task analysis				
autism				
hypocative				
Individual Education Plan (IEP)				

Please check the column that best indicates your level of understanding of the following terms:

	don't know	know in context	know and use	could explain to others
learning disabilities				(C)
perservation				
reversals				
hyperactive				
educable mentally retarded				
deaf				
hard of hearing				
residual hearing				
speech reading				
manual communication				
total communication				
blind				
partially seeing				
braille				
residual vision				
strabismus				
nystagmus				
myopia				
hyperopia				
astigmatism				

There is not general agreement as to conditions for placement of children with handicapping conditions in art or in a regular classroom situation. Thus we would like your impressions and reactions to the following items. Please check BOTH SIDES of the response options for each handicapping condition listed below.

Not appropriate to have this child in my class	Would enroll child with aide available in class to help	No restrictions for enrolling this child in my class	Usually receptive to having child in regular class	Not be receptive to having child in regular class
		Visually Impaired Child		
		Hearing Impaired Child		
		Learning Disabled Child		
		Behaviorally Disordered Child		
		Orthopedically Handicapped Child		
		Mentally Retarded Child		

I have worked with children with these types of handicapping conditions (please check BOTH ITEMS)

	NO have not taught	YES I have taught	Severity of Handicapping Condition		
			Mild	Moderate	Severe
Visually Impaired Child					
Hearing Impaired Child					
Learning Disabled Child					
Behaviorally Disordered Child					
Orthopedically Handicapped Child					
Mentally Retarded Child					

What was the greatest problem you encountered in working with children with the following handicapping conditions?

1 Visually Impaired (greatest problem—please be specific) _____

2 Hearing Impaired (greatest problem—please be specific) _____

3 Learning Disabled (greatest problem—please be specific) _____

4. Behaviorally Disordered (greatest problem—please be specific)

5. Orthopedically Handicapped (greatest problem—please be specific):

6 Mentally Retarded (greatest problem—please be specific)

Name _____
(last) (first)

I teach _____ Art _____ Special Ed. _____ Elementary Ed _____

I have the following art materials for my students (check the appropriate response)

	Have	Can Get
Tempera paint		
Paint brushes		
White drawing paper		
Crayons		
Water color markers		
Scissors		
White glue		
Pencils		
Masking tape		
Brayers		
Waterbase printer's ink		
Acetate		
Slide mounts (old file folders)		
Cardboard		
Waxed paper		
Old magazines		
Coat hangers		
Display area		
Tissue paper		

	Have	Can Get
Construction paper		
Stapler		
Water containers (pie tins)		
Yarn		
Wood		
Nails		
Newspapers		
Old boxes		
Styrofoam packing		
Aluminum foil		
Ditto paper		
Iron		
Pliers		
Needle and thread		
Cloth scraps		
Food coloring		
Storage for 3-D projects		

On the average, how much time do you spend teaching art each week?

☐ 30 min. ☒ 30-60 min.
☐ over 60 min. ☐ other (specify)

How often do you integrate art with social studies?

☐ never thought about it ☐ once a week
☐ 2 times a week ☐ 2-4 times a month
☐ other (specify)

How often do you integrate art with math?

☐ never thought about it ☐ once a week
☐ 2 times a week ☐ 2-4 times a month
☐ other (specify)

How often do you integrate art with reading?

☐ never thought about it

☐ once a week

☐ 2 times a week

☐ 2-4 times a month

☐ other (specify)

RETURN TO:

Art Department, Illinois State University, Normal, IL 61761

APPENDIX C

Outside Evaluator's Statement

Introduction

In our planning sessions with members of the project team, Summer and early Fall, 1978, we emphasized the possibility of two major constraints. (1) belated return of the needs assessments and (2) participant resistance to sessions occurring Friday evening and Saturdays. Although both conditions emerged as the project evolved, they were not crippling influences.

The remarks below are divided into three categories: Administrative, Program and Future Implications

Administrative

Comments from participants indicated that art people wanted additional information on dealing with special kids and the special education people wanted more on the arts experience. While the positive results obtained in the workshops by combining disparate groups should be noted and used in future planning, the comments also indicate the possibility of successfully conducting two separate workshops, one for special education teachers to spend a greater period of time on art experiences, and one for the arts people to learn more about special children

Program

The comments by participants at all sessions were very favorable, in large part because of the "hands-on" experiences

Future Implications

Because this program was conducted as a pilot program, we have chosen to offer several recommendations about future activities

1. Participants should be asked to report the extent to which they were able to use the information and activities presented in the workshops. This could be made a part of the field reports.
2. It may be that the setting in which the workshop is conducted—e.g., public schools, lab schools, private facilities, etc—can influence the behavior of participants and the value of the workshop to the participants
3. The activities and discussions where a cross section of teachers were involved proved extremely valuable, and the possibility of planning for this type of interaction during a

greater portion of time in future workshops should be considered

- 4 The graduate credit offered for participation in the course should be examined to determine whether the credit is important to and/or necessary for the participants.

Finally, we applaud the idea of an interdisciplinary team approach, so clearly portrayed in the proposal, and praise the creative, unstinting efforts of its members to operationalize an extremely difficult plan. Professors Anderson, McNally and Colchado deserve congratulations

Gordon Hoke
Associate Professor
College of Education
Center for Instructional Research and Curriculum Evaluation
(CIRCE)
University of Illinois